UNION ACADÉMIQUE INTERNATIONALE
MONUMENTA MUSICAE BYZANTINAE
TRANSCRIPTA
EDIDERUNT
CARSTEN HÖEG · H. J. W. TILLYARD · EGON WELLESZ
Vol. V

THE HYMNS OF THE OCTOECHUS

PART II

TRANSCRIBED BY
H. J. W. TILLYARD

COPENHAGUE

EJNAR MUNKSGAARD
1949

UNION ACADEMIQUE INTERNATIONALE

MONUMENTA MUSICAE BYZANTINAE TRANSCRIPTA

EDIDERUNT

CARSTEN HÖEG · H. J. W. TILLYARD
EGON WELLESZ

Volumen V

COPENHAGUE

EJNAR MUNKSGAARD
1949

THE HYMNS OF THE OCTOECHUS

PART II

CONCLUSION

TRANSCRIBED BY

H. J. W. TILLYARD

D. LITT.

EMERITUS PROFESSOR OF GREEK AT UNIVERSITY COLLEGE CARDIFF

COPENHAGEN

EJNAR MUNKSGAARD

1949

"Byzantine Music in its overwhelming majesty, deep contemplation, celestial splendour, and beauty that echoes through all the spaces of the world . . ."

FR. KILIAN KIRCHHOFF. O. F. M.

"The History of Music, without investigation into the practice of the Middle Ages, is a house without foundations: its conclusions have no logical prccess behind them: it is the travesty of a science."

OSKAR FLEISCHER.

Printed in Denmark .
by
FR. BAGGES KGL. HOFBOGTRYKKERI
COPENHAGEN

PREFACE

This book contains the last portions of the Byzantine Sticherarium. The Vienna manuscript, codex Dalasseni, or D, which has been our chief source in earlier transcriptions, does not carry us quite to the end; but I have been able to gather what is needed from elsewhere. If posterity should find much amiss, let it be remembered that most of the work was done under the stress of war, when no man knew from one day to another what peril might threaten his own life or the safety of his country, and when the peaceful interchange of information between scholars was cut short by the rigours of the blockade.

In the spring of 1940 I had finished my edition of the Octoechus, Part I; and by the good office of Sir Frederick Kenyon, Secretary of the British Academy, my manuscript reached Copenhagen a few days before the German invasion. Professor Höeg saw my book through the press, read the proofs himself, compiled the index and made all necessary corrections. For this laborious and self-sacrificing achievement he has earned my deepest gratitude. The book was published at the end of 1940 and a few copies reached America. But in England at the extremity of our country's peril, we knew nothing of all this; and our hopes of continuing the Monumenta Musicae Byzantinae in Europe were well nigh dead. But in 1941 a fresh ray had dawned through the establishment of the Boston Institute of Byzantine Studies, whose founder, Professor Thomas Whittemore, generously undertook the issue of some of our books on Byzantine Music. In this way there seemed to be a prospect of saving from oblivion the fruits of many years of travel and research and also of winning in new lands a few disciples who might carry on the work that had been thwarted on this side of the Atlantic. To Professor Whittemore I send my best thanks for his timely aid, as well as for his zeal in the cause that we all have at heart. At his instance I sent

the manuscript of the present volume to America; but it soon appeared that the printers would have to overcome many obstacles before the music and neumes could be produced. When in 1942 we discovered that the Octoechus Part I had been published at Copenhagen, it was deemed inadvisable to print Part II in America. I therefore sent another book in its stead, *Twenty Canons from the Trinity Hirmologium*, which Professor Whittemore, after further trials and experiments, has now entrusted to the Oxford University Press; while the present book takes its place in the original series of Transcripta issued by the Danish Academy.

Professor Höeg revisited England in October 1945 and a meeting between him, Professor Wellesz and myself at Oxford has re-established the united action of the Editorial Board. Plans have also been made to continue our publications. Since the appearance of my *Hymns for November* our sources of information have been enriched by a notable gift. Mention was made some years ago of a Byzantine Sticherarium belonging to Joseph Bliss Esq., of Hastingleigh in Kent. This the owner very kindly lent twice to the College Library at Cardiff for my use. In 1940 his widow most generously offered me the manuscript, which I accepted and have given to the College Library. It is a pleasure to record my thanks to Mrs. Bliss for her enlightened generousity, which will deserve the respect of scholars in all ages; and Wales may be proud of possessing a manuscript to which no library north of the Alps, except at Paris, can claim a rival.

In thanking the various scholars and patrons who have helped me, I desire especially to mention His Blessedness Germanos, Archbishop of Thyateira, who gave me valuable introductions; and secondly the staff of the National Library at Athens, where successive Librarians, Dr. Them. Bolides, Dr. Socrates Kougeas and Dr. Linos Polites, never failed to grant their ready help. The photographs of a manuscript at Athens, which I was allowed to take on two long visits, have been of decisive importance in my research. To those persons, whose good offices were recorded in my *Hymns for November* and in *Octoechus Part I*, I repeat my thanks.

Many more photographs have been needed for the present volume; and I again mention with sincerest gratitude the provision by Professor R. T. Dunbar of a studio and darkroom for me in the Physics Department at University College, Cardiff. In 1939 I had

to make way for the Pharmaceutical students of the University of London, who found a safe refuge in our building; but in 1944, when they returned to their own place, I was reinstated in the laboratory and enabled to carry on my research. In all difficulties the encouragement, the sound advice and patient cheerfullness of Professor Wellesz have been unfailing; and his residence at the University of Oxford has made it easy for us to meet for consultation and to decide all outstanding questions in the friendliest way.

One colleague, whose opinion I esteem, has suggested that hitherto Professor Wellesz and I have been over-scrupulous in adhering to the text of D whereas, if we had based our versions on less faulty manuscripts, we might have reached the same goal with less vexation to ourselves and more satisfaction to the reader. I now take his advice so far as to dethrone D either where it contains errors not easily corrected, or where a clearer version is supplied by another MS and the differences are otherwise insignificant. If however D yields good sense, I do not wish to forgo the benefit of using a printed and therefore generally accessible source, which must be a pledge of the trustworthiness of our results.

University College, Cardiff, October 1945.

H. J. W. TILLYARD.

TABLE OF CONTENTS

INTRODUCTION

1. The Morning Hymns of the Emperor Leo.

The Emperor Leo VI (886–911) has contributed to the hymnody of the Orthodox Church not only a few Idiomela but also two series of hymns that are given in this book. The Morning Resurrection Hymns (ἑωθινὰ ἀναστάσιμα) are sung at Lauds on Sundays and will be found printed at the end of the Paracletice as well as in the Anthologia. I have already published the Eothina, with translation, music and an introduction in the B. S. A. XXX, 86–108 and XXXI, 120–147; so that the details need not be repeated here. There are eleven Morning Hymns, each dealing with one of our Lord's appearances after His resurrection. The hymns are fairly long and have elaborate melodies, whose decipherment is not always easy. As to their literary value, I need only repeat one sentence from my earlier article. "If at times Leo does no more than paraphrase the gospel story, yet here and there we see a flash of insight or a picture boldly drawn, which testify to a talent not great indeed, but still worthy of respect."

My object now will be to present the versions from D with such corrections as are needed, using other sources only where D fails us. The readings of B and T have been discussed in my article already quoted.

2. The Imitated Verses (στιχηρὰ προσόμοια) for Lent.

Experience shows that it is easier to fit words to an old tune than to make a new melody with words of its own. Hence in the later stages of Byzantine hymnody, where originality in any case was dreaded rather than sought, we are not surprised to find a great number of verses written in imitation of older poems and borrowing

the tunes, usually with slight alterations. Many examples may be seen in the *Anthologia Graeca Carminum Christianorum* (pp. 63-84.) The collection given with music in the Sticherarium was the work of the Saints Joseph and Theodore of the Studium, names familiar to readers of Neale (*Hymns of the Eastern Church with Music*, 91–104 and 109–136). The verses are based in some instances on Idiomela, extant in other parts of the Sticherarium; but it will be convenient to treat them independently, partly because the imitation is somewhat free and also because the original tunes are not all known. As poems they have small merit, and suggest chiefly the weariness of the monks at the slow progress of the long fast, which, however necessary for the discipline of the cloister, was hardly an inspiring theme for the hymnwright. Little or no reference is made to Our Lord's own fast, which gave Milton one of his most exalted flights. Although the Imitated Verses are included in the Octoechus, they do not observe the rotation of the eight Modes, but doubtless owe their place to the late date at which they were made. The words are now printed in the Triodium (the service-book for Lent and Holy Week).

The Triodium often assigns the Imitated Verses to different services from those indicated in the MSS; but this discrepancy does not go beyond a few days and need not detain us here. The original hymns cannot as a rule be found from available sources; but the following have been traced (see next page).

For practical reasons we print the Stichera Prosomoea, the longest series, before the Morning Hymns of Leo.

3. The Resurrection-Verses of the Octoechus.

These form a collection of twenty-four short hymns, three in each of the eight Modes. They are written in simple language with many reminiscences of the Psalms. In some manuscripts they are ascribed to St. John of Damascus, but are anonymous elsewhere. In late MSS and in the Paracletice they are placed in sets of three, just before the Stichera Anatolica, sung on Saturday evenings, in the proper Mode. Of manuscripts in the Round Notation neither D nor B contains them, nor have I seen them in any MS earlier than the fifteenth century, except the newly discovered Codex Peribleptus (N) now at Cardiff. This also gives them Mode by Mode just before

Hymn	First Line	First Line of Original	D	Reference
6	Δεῦτε προθύμως . . .	Ὅσιε πάτερ, νικήτης Μήδων Jan. 22	121 b	Men. 270
13	Τὸν σκοτισθέντα με	Τὸν φωτισμὸν ἡμῶν Epiph. Jan. 5/6	107 b	Men. 94
18	Καιρὸς εὐφρόσυνος	Γενναῖοι μάρτυρες Dec. 23	83 b	Men. 267
25	Δεῦτε ἅπαντες κυμβάλοις	Δεῦτε ἅπαντα τὰ πέρατα Aug. 15	175	Men. 113
26 and 47	{ Κύριε, ὁ σταυρῷ Σήμερον ἐναπέψυξεν	Ἔστησαν τὰ τριάκοντα Good Fri. 9th Antiph.	244	Tri. 548
28	Τῇ νηστείᾳ Κύριε	Σταυρωθήτω ἔκραζον Good Fri. 8th Antiph.	243 b	Tri. 547
29	Ἀπόστολοι τοῦ Σωτῆρος	Ἐκ δεξιῶν τοῦ Σωτῆρος 16. Sept.	21 b	Men. 159
33	Ὃν πάλαι ὁ Μωσῆς	Ὁ πάλαι τῷ Μωυσεῖ 6. Aug.	169	Men. 52
34	Σήμερον τὸν Σταυρὸν	Σήμερον γρηγορεῖ Good Fri. 6th Antiph.	242 b	Tri. 546
35	Τὸν σὸν Σταυρὸν τὸν ἅγιον	Τὸν νοερὸν ἀδάμαντα 23. April	139	Men. 127
41	Ἡ Θεόφωτος χάρις	Ἡ θεόκλητος 4. Dec.	71	Men. 27
42	Τὸν ζωηφόρον Σταυρόν	Τῶν ὑπὲρ νοῦν 5. Dec.	72	Men. 31
48	Δισημερεύει Λάζαρος	Κύριε ἐπὶ τὸν τάφον	221 b	Tri. 472

the Anatolica. Fortunately the text of N is right in twenty-two out of twenty-four hymns. In the two faulty passages we are obliged to make conjectural emendations, having no other version to help us. Here I give the neumes, in order to show the extent of the changes needed. But for the sound hymns this is not required, since the MS is open to all students in its new home. As N gives very few punctuation-dots, I have occasionally supplied them from late MSS; and I have sometimes divided the lines where the Paracletice fails to punctuate.

4. The Dogmatic Hymns for Our Lady. (στιχηρὰ δογματικά).

It is not surprising that Saint John of Damascus, who did so great a work in the arrangement of the service-books, especially the Octoechus, and may have fixed for ever the form of the Canon, should also have set a precedent for the due veneration of the Virgin Mary in the hymns of the Orthodox Church. In so doing he is more cautious than Sergius in the famous Acathist Hymn. The latter, in his poetical fervour, appears to address Our Lady directly, as the saviour of the Imperial City, whereas St. John never fails to define her functions as intercessory, while it is upon the mystery of the Incarnation that he most loves to dwell. Some of his hymns are concise statements of doctrine; and only seldom does he allow any play to his fancy. The romantic elements in Sergius and Romanus (although there is only the budding of Mariolatry in the latter) are alien to his logical and penetrating intellect. But we can never disregard or undervalue the work of the man who gave us the glorious Easter Canon Ἀναστάσεως ἡμέρα.

The Dogmatic Hymns have a prominent place in the Octoechus and are sung on Saturday evenings, using the eight Modes by weekly succession, three hymns being usually assigned to every Mode in turn. But a good many of the hymns given in the MSS are not found in the Paracletice, being replaced by others of later and sometimes inferior workmanship. Our main authority is N, but B and E also contain many of the Dogmatic Hymns and will be used as required. The remarkable accuracy of N deserves our fullest confidence.

5. The Hymns of Our Lady at the Cross.

The Stabat Mater Hymns, called in Greek by the clumsy and untranslatable word σταυροθεοτοκία, were numerous in later Byzantine times and are scattered freely through most of the liturgical books. The series composed by Leo, however, does not seem to be now in use. Few manuscripts contain it; but most fortunately all the hymns are complete in N, with scarcely any mistakes. The words are certainly inferior to many Latin hymns with the same content. By over-insistence on the Virgin's fore-knowledge of her prerogative as Intercessor, the poet has destroyed the pathos of that vigil on Calvary in the loneliness of the forsaken Mother amid

the mocking crowd. The melodies, though elaborate, are built on conventional lines and give no great difficulty: they are the last section of the Octoechus and run through all the Modes in turn. Both in the Dogmatica and in the Stabat Mater Hymns we are not only, as in our other series, reviving the ancient melodies, but also bringing to light the words of many sacred poems that had long been disused and forgotten.

As most English readers are unfamiliar with such effusions, I have tried to illustrate them by translating two hymns from each set:

Stichera Dogmatica No. 4

Treasury of God, undespoiled, wast thou shown to be, O Virgin, Mother of God. For in thee was revealed the great mystery of God, which had been hidden from ages and generations of men:—the Son of God becoming Son of Man, shewing neither change nor fancy, but in very deed making the names true. For as the Son of God both is and is called God, by reason of His unity of substance with the Father, so also the Son of Man, being made man, is thus entitled by reason of his natural kinship with thee who barest Him. For He that gave being to such as be and bestoweth the power of perseverance, much more shall prove Himself to be both that which was before all others and that which came to be. Him, O blessed Virgin, do thou implore for the salvation of our souls.

No. 19

Let us honour the Virgin revered and accepted of God, more honourable than the Cherubim. For the Creator of all, willing to be made man, tabernacled in her ineffably. O wondrous deeds and strange mysteries! Who hath not been amazed thereat—that God became man and that there was in Him no turning:—that He passed through the door of virginity; and no lessening of holiness remained therein. Even as the prophet spake: "Man shall never pass through, but only the Lord, the God of Israel",—who hath always abundant mercy.

Stabat Mater No. 10

Standing beside the Redeemer's cross, the unblemished maid, Mother and Virgin, wailing cried and shed hot tears the while: "What is this great wonder that my eyes behold today? How doth

Life taste of death? Alas, beloved child, what strange and mighty mystery is this, that thou hast wrought upon earth for the saving of Adam and, with him, of all that magnify thy willing suffering and glorious Resurrection, and of me likewise, who bare thee without mortal seed!"

No. 16

Primeval reflexion of thy Father's glory, Sun unsetting, when the Mother of God saw thee upon the cross, hanging naked as a man condemned, she wailed pitifully: "Alas, my child, alas, Light of the world! How hast thou suffered! For a cruel sword pierceth my reins and my heart, when I see thee dead, without breath and voiceless, who art the Life of all. Alas, how shall the stone hide thee, how shall the grave receive thee, thou Fount of wisdom? Where is Peter whom thou lovedst? And thy other disciples? Alone thou diest, my Son, according to thy will in all things. But glorify me, thy mother, O Word of God, by thy Resurrection; and save them that sing of thy Passion, for thou art merciful."

THE MUSICAL NOTATION

All the manuscripts used in this book are in the Middle Byzantine or Round Notation, which flourished from the 12th to the 15th centuries. The transcriptions have been made according to the rules laid down by the Editorial Board of the Mon. Mus. Byz. These rules are given in my *Handbook of the Middle Byzantine Musical Notation* (Copenhagen 1935). Since this was issued, the following small changes have been made by the Board: (1) Duo Kentemata: a dotted quaver with a slur. (2) Xeron Klasma: staccato without slur. (3) Apoderma: a crochet with a Tenuto. (4) Piasma: diminuendo. (5) The last note of a hymn to be a crochet. (6) B-flat to be marked as an accidental, never as a signature.

The rules are also given in German by Prof. Wellesz, *Die Hymnen des Stich. f. September* (Copenh. 1936.) Introd. pp. XXIII–XXVI. My earlier book, *Byz. Music and Hymnography* (London 1923) 40–56, also deals with the Round Notation; but, as this was written before the Copenhagen Conference in 1931, the indication of the rhythm is less exact.

TABLE OF SIGNATURES: USUAL FORMS.

Mode	Signature in MSS	Signature in print	Initial Note	Finalis
I	(1) ὃ̈ ⸍⸍ (2) ὃ̈	α̈ ⸍⸍ α′	a d (medially also a)	a or d
II	(1) ϋ (2) ϋ ⋞	β or β′ = g β ⋞ or β′ = b	g b(h); rarely e	b or e
III	(1) ⌐ ‾ ‾ ⩳ (2) ⌐ ⩳ ⋞ Medially also ιι	γ′ = a γ′ = c′ γ′ = f (or c′)	a c′ (rarely f)	f (rarely c′)
IV	ϭ̈ ⸍⸍	δ′ = g	g	g
I Plagal	$\frac{\lambda}{\pi}$ ὃ̈	πλ.α′	d	d
II Plagal	$\frac{\lambda}{\pi}$ ϋ	πλ.β′ = e	e	e
III Plagal Βαρύς or Grave	␣⸍ ⩳	βαρ.	f	f
IV Plagal	$\frac{\lambda}{\pi}$ ϭ	πλ.δ′	g	g

EXPLANATION OF TRANSCRIPTIONS

The general reader, who wishes to study Byzantine Hymns as music, need only concern himself with the versions in staff notation, but should observe the Mode of the hymn and the Finalis. He need not regard either the details at the head of every hymn or the commentary, unless it be to pick out the few remarks on literary matters. For the student of the notation, the following points may be mentioned:

(1) Before every hymn I give the references to the MSS that have been consulted. Unless the contrary be stated, the first MS on the list is that from which the transcription has been made. (2) The

Signature or Martyria is given in the commentary wherever needed. Otherwise the usual signature of the Mode is understood. (3) The words "from a" (or whatever note be named) refer to the Initial or Starting-note of the hymn, from which the chain of interval-signs begins. This Initial Note is also the last note of the Intonation. The Intonation is usually implied by the Signature and was rendered by the precentor as he would. But sometimes the scribe gave the notes in full, in which case I also give them. (For fuller information see my *Handbook*, c. IV). (4) Medial signatures found in the MSS are given wherever they are of any importance. (5) Some small and trivial variants in the neumes are omitted, as they would only make the commentary too cumbrous, without reaching that final completeness which is still a distant goal. There is however no reason to think that the ultimate result will differ greatly from the present text. (6) Spelling mistakes in the MSS are corrected without comment: the chief *variae lectiones* are recorded. (7) Where a musical passage is indicated by letters, we use a stroke for a crochet, thus "a-", and a dot for a dotted quaver, thus "a·". In such passages b-flat is not marked if the context shows clearly what is required.

MANUSCRIPTS AND SOURCES

(1) Manuscripts.

Atheniensis 974, vellum. c. 1300 A. D. (Facs. *Byz. Zeitschr.* XXXI, 14). An incomplete Sticherarium, but containing most of the Octoechus (Description *B. S. A.* XXX, 90). **B**

Codex Vindobonensis Theologicus 181, written by John Dalassenos, reproduced in facsimile in Monumenta Musicae Byzantinae, Vol. I, where a full description will be found. **D**

Atheniensis 884, in National Library at Athens. Paper: date 1341, Sticherarium, complete, including a very rich collection of Stabat Mater Hymns. **E**

(For description see the catalogue of the Nat. Libr.).

Codex Peribleptus in Library of University College, Cardiff. Parchment Sticherarium in two volumes, complete: Date c. 1280 (Description and facs. *J. H. S.* XXXVI, 133 and Pl. 20). This clear and accurate MS is our chief authority for the Dogmatic Hymns and Stabat Mater Hymns, which are not found in D. **N**

Trinity College Cambridge 256 (B. 11. 17). An incomplete Sticherarium, but useful to us as containing the Stichera Prosomoea (Imitated Verses). Paper MS probably of the 14th century, well written from a good original. It came from the Monastery of Pantocrator on Mt Athos. (Facs. *B. S. A.* XXX, Plates XV, XVI). **T**

All these MSS are in the Middle Byzantine or Round System of musical notation.

(2) Printed Sources.

W. Christ and M. Paranikas, Anthologia Graeca Carminum Christianorum. **Anthol.**

Annual of the British School at Athens. **B. S. A.**

Journal of Hellenic Studies. **J. H. S.**

M. M. B. Monumenta Musicae Byzantinae: The main series of reproductions, of which two volumes have been issued comprising the MSS Codex Dalasseni (D) in Vol. I and the Hirmologium Athoum (H) in Vol. II.

M. M. B. Transcr. Transcripta: Byzantine hymns in staff notation, with commentary: quoted by months: Sept. and Nov. have been issued.

Handb. Handbook of the Middle Byzantine Musical Notation by H. J. W. Tillyard (M. M. B. Subsidia; Fasc. I Vol. I).

Par. Paracletice: Liturgical book containing the Ferial Services for the eight Modes in rotation. We use the Athens reprint. (M. Saliveros; Athens 1915).

Tri. Triodium: Liturgical book containing the Hymns for Lent and Holy Week. We use the Athens edition by G. S. Gegle 1906.

Anast. Anastasimatarium, contains the musical part of the Octoechus in the Chrysanthine or Modern Greek Musical Notation. Νεώτατον Ἀναστασιματάριον παρὰ Νικολάου Γεωργίου. Smyrna 1899. (The Morning Hymns of Leo are given under each Mode).

Dox. Doxastikarium: Δοξαστικάριον (τοῦ τριωδίου καὶ πεντηκοσταρίου) ὑπὸ Νικολάου Γεωργίου. Athens 1895. Contains the Stichera Prosomoea and also the Morning Hymns of Leo (pp. 734–757) with the modern music.

Men. The Menaea: Μηναῖα. (Edited by Michael I. Saliveros; Athens). These contain, in twelve volumes, the hymns for the fixed days in the Orthodox Calendar, each volume comprising one month.

THE IMITATED VERSES FOR LENT

ΣΤΙΧΗΡΑ ΠΡΟΣΟΜΟΙΑ

Note:

In this section all versions are from D unless otherwise marked.— See Introduction, p. XI.

No. 1. Mode II.

D f. 311 b; (B p. 208); Tri. 90. — From b (h).



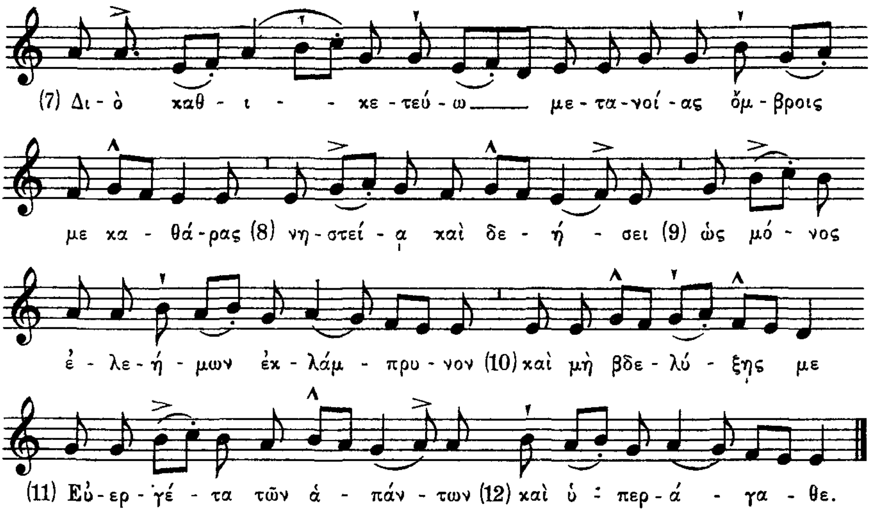


Signature ỹ. **1-2.** B: σαρ - κα β (= g) τα - πει - νω - σαι παν - τες σπου - δα - σω - - μεν(2) το θει - ον. **2.** fin. B, D: signature β (= b) looks forward. **3-4.** B repeats exactly the melody of lines 1-2. **5.** B, D: signature ỹ (= a) with confirmatory Ison over και. The notes in B are και λη - - θην της κα - - . . . . - λη ποι - η - σω - μεν. **7.** fin. B: signature πλ.β (= e). **9.** Tri., D: εὔσπλαγχνε; B: Δεσποτα.

No. 2. Mode II.

D f. 311 b; (B p. 208); Tri. 90. — From b.





Signature ȳ⌐. Our version is from D except in lines 4-6 where we follow B, as D is uncertain. The differences are unimportant: in line 4 B has ι-δου γαρ πα-ρα-βλε-ψας where D is partly illegible. **9.** init. Read ως and **10** read βδε- in D, both places obscure. **Text:** **5.** Σῶτερ] D, B: Λογε. **12.** D: Κυριε δοξα σοι. B = Tri.

No. 3. Mode II.

D f. 312; B p. 209; Tri. 90. — From b.

Version from B:



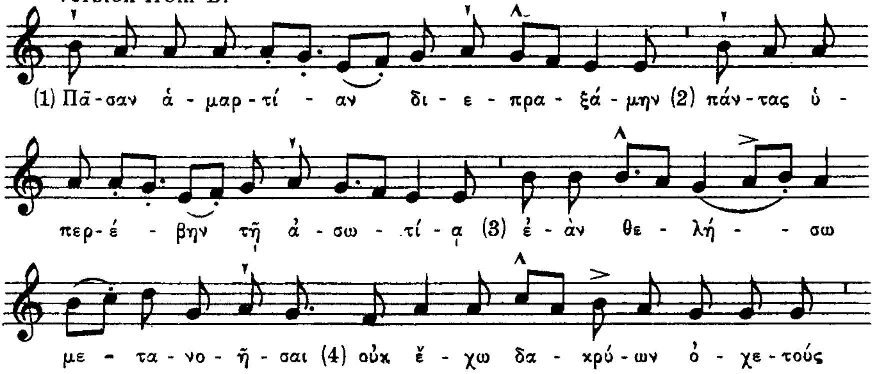


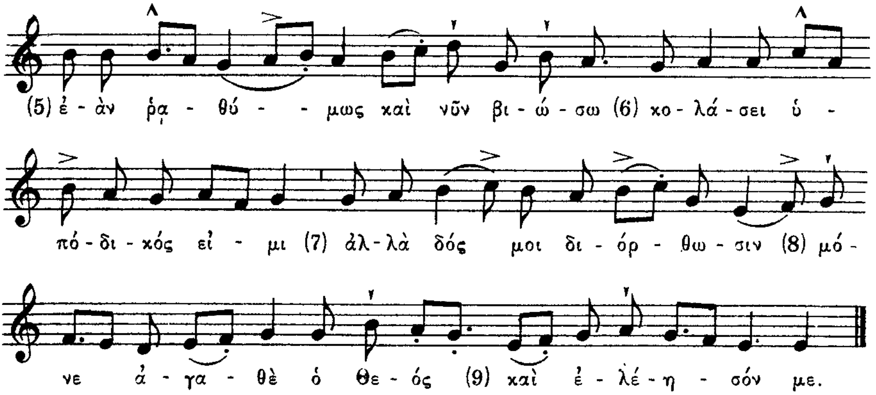
D is uncertain from the smudging of the inner margin, but B, which we follow, is clear throughout. In Hy. 4 line 4. fin. the Homoeon marks the imitation of lines 3-4 by lines 5-6. Hymns 3, 4 and 5 have the same signature as 2.

No. 4. Mode II.

D f. 312; B p. 209; Tri. 127. — From b.

Version from B:





No. 5. Mode II.

D f. 312; B p. 209; Tri. 127. — From b.

Version from B:



We follow B for the same reason as in Hymns 3 and 4.

No. 6. Mode I pl.

D f. 312 b; (B p. 210); Tri. 127. — From g.



Signature λ/π ʒ> (=g) **2.** Read with B: νη - and **5.** στρε - and **7.** δει - and **8.** φιλ - (adding an Ison, B:). The differences are otherwise slight. **8.** B: Χριστος ο Θε - ος ημων. (f e f) **9.** B: βρα - βει - οις της υ - πο - μο - νης. **13.** Read with B: με - (adding an Elaphron).

No. 7. Mode II.

D f. 312 b; (B p. 210); Tri. 143. — From b.





Signature as in 2. We resume D as our main source. **6.** D confused, we follow B: χο - λης τε γευ -. **10.** B: πα - - - σας εκ των.
c′ d′ e′ d′ c′·g a
A few small differences are omitted. The lines have been renumbered to agree with Hymn 8, which has the same melody.

No. 8.

D f. 312 b; B p. 210; Tri. 143. Ξύλου βρώσει κτλ.

Repeats the melody of No. 7. Variants:



8. D is wrong. Read: ρυ - πον from Hy. 7 (over ἐκ τῶν). **9.** fin. D adds Thematismus Eso. **10.** Read in D: και .

No. 9. Mode II.

D f. 313; (B p. 211); Tri. 143. — From b.

Intonation in D:





1-2. D²: - φην (2) κα - μοι Λο -. B: κα - μοι Λο -. **2.** χαρισαι]
c′ bc′ d′ e′ (falso) b c′d′ d′

D, B: χαρισον. **5.** B: εκ πα - σης. **6-7.** B: - ος η - μων (7) και απ - ε -.
b b-c b b g a- a c′a b

In D read απ - not απ -. **8.** in D the tail of the Parakletike has hidden something over the Ison; read: - νας. **9.** in D read: - ρον. B is right in these two lines, the notes being (8) ης απ - ε - φη - νας α - μαρ - τι - ας (9) ι - - να το ζω - η - φο - ρον πα - θος σου του σταυ - ρου. We cannot alter the beginning of line 9 in D because the signature β shows that b is the first note.

No. 10. Mode II.

D f. 313; Bp. 211; Tri. 154. — From b.

Version from B:



Differences between B and D are unimportant. **11.** Tri.: τὸ μέγα; B, D: μεγα. The signature as in Hy. 2.

No. 11. Mode II.

D B ibid. Tri. 154. Ἀρετῶν Ἡλίου κτλ.

Repeats the melody of 10.

No. 12. Mode I pl.

D f. 313 b; (T f. 287 b. B p. 211); Tri. 155. — From g.



Signature (= g). T has the plain signature, but begins A/g. 2. B: -μο-τα-τοι πρεσ-βευ-. 4. D is wrong; we follow B (with T in general agreement) -σι-ας το. 5. B: προς Χρι-στον τον; T: προς Χρι-στον τον (d d e c). 7. B: δε-ο-με-θα; T: δε-ο-με-θα (c d fd e-). 12. T: την χα-ριν (e f c). 14. B: -χων η (f- d-). T: -χων η (e- f· d-). These are interchangeable formulae. After l. 5. B has the signature (= f) and D the equivalent signature. Other signatures in D cause no difficulty.

No. 13. Mode II.

D f. 314; B p. 212; Tri. 165.— From g.





Signature in D ϋ, in B ϋ (= g). **8.** Read in D: πο - (so B). The MSS agree well up to line 10. There D is confused; we follow B. The next Hymn, although it is a free imitation of this one, does not help us here. B has: (10) της α - να - στα - σε - ως την σην την αυ -.

No. 14. Mode II.

D f. 314; (T f. 287 b, B p. 212); Tri. 166. — From g.

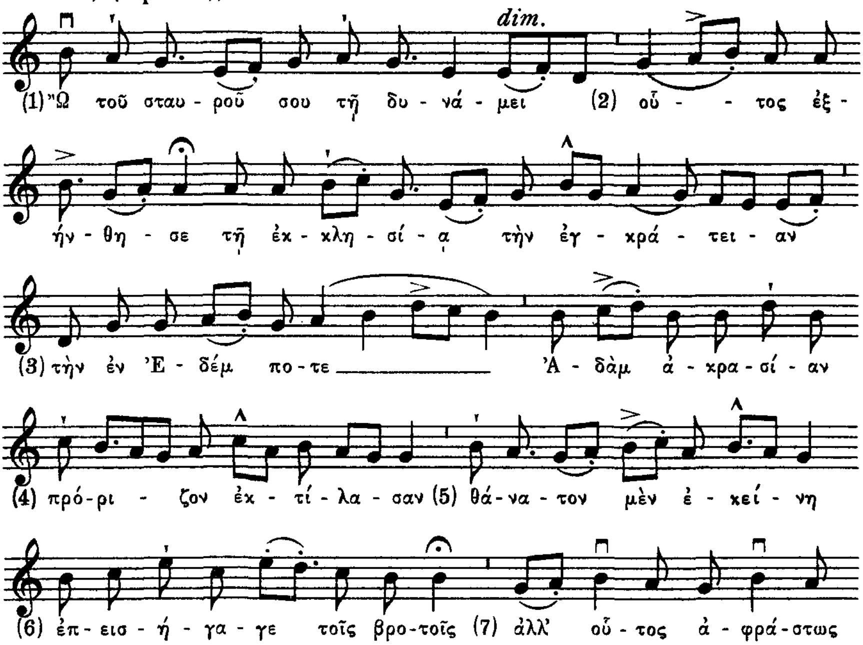




Signatures in B and D as in 13. Apart from small differences, the melody is the same as Hymn 13. The punctuation differs in a few places. **3-4.** D is confused; we follow B: αφθαρ - σι - αν (4) Χρι - στε. **11.** B repeats exactly the phrase in the last hymn (line 10). D is right here, but differs widely from Hymn 13. **12.** D, Tri.: ὡς Θεὸς καὶ φιλάνθρωπος. We follow B; the notes are the same.

No. 15. Mode II.

D f. 314; (B p. 212); Tri. 166. — From b.





Signature [neume] (= b). **2.** The topmost sign over οὗ - is meant for a confirmatory Ison after the signature β (= g); εγ - read [neume], not [neume]; B has [neume]. **4.** init. probably omit the Oligon over πρό -, which may be meant as an alternative; B [neume] (= b c′). B - τι - - - λα. b- a b· ag

6. τοῖς read ▸ with B, not ▸◠. **7.** B: αλλ ου - τος α - φρα - στως
a g- c′ b a g- c′· a b
εκ - βλυ -; B: αφραστως; D, Tri: ἀφθάρτως. **8.** Tri.: τῷ κόσμῳ.
a g- ab

10. B: σου ζω - ηρ - ρυ - τον αι. **14.** Χριστέ Tri. om. **15.** Read το (so B).
a-c′a b a g- g- g

No. 16. Mode II. pl.

D f. 314 b; T f. 287 b; B p. 213. Tri. 224.— From a. Finalis e.

Version from T:



T and B are in general agreement, D is corrupt in several places. **3.** fin. the signature πλ.β̈ denotes e. **6.** fin. the signature β̈ (= g) looks forward. **Text: 3.** *B*: ανδρικως; *T*, *D*, *Tri.*: αδελφοι. **4.** *codd.*: εργασαμενοι; *Tri.*: ἐργασάμενος. **8.** B, D: αγνειᾳ; T, Tri.: ἀνδρείᾳ. Observe the rhymes and musical imitation in lines 7-8.

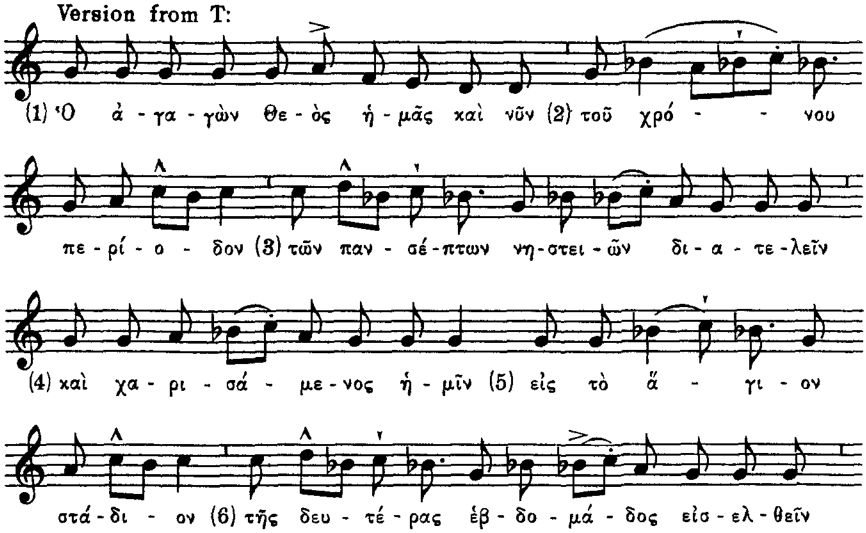
The neumes in T are as follows. Signature λ/π (1) τα των νη - στει - ων νυν δισ - εβ - δο - μα φαι - δρως . . . (2) εν - αρ - ξω - με - θα τε - λουν - τες (3) η - με - ραν εξ η - με - ρας αν - δρι - κως. πλ. (4) αρ - μα πυ - ρος ερ - γα - σα - με - νοι η - μιν. (5) ως Η - λι - ας ο Θε - σβι - της (6) τας τεσ - σα - ρας με - γα - λας α - ρε - τας β̈ (7) τον νουν αν - υ - ψω - σω - μεν α - πα - θει - ᾳ (8) την σαρ - κα ο - πλι - σω - μεν τη α - γνει - ᾳ (9) τρε - πον - τες και νι - κων - τες τον εχ - θρον

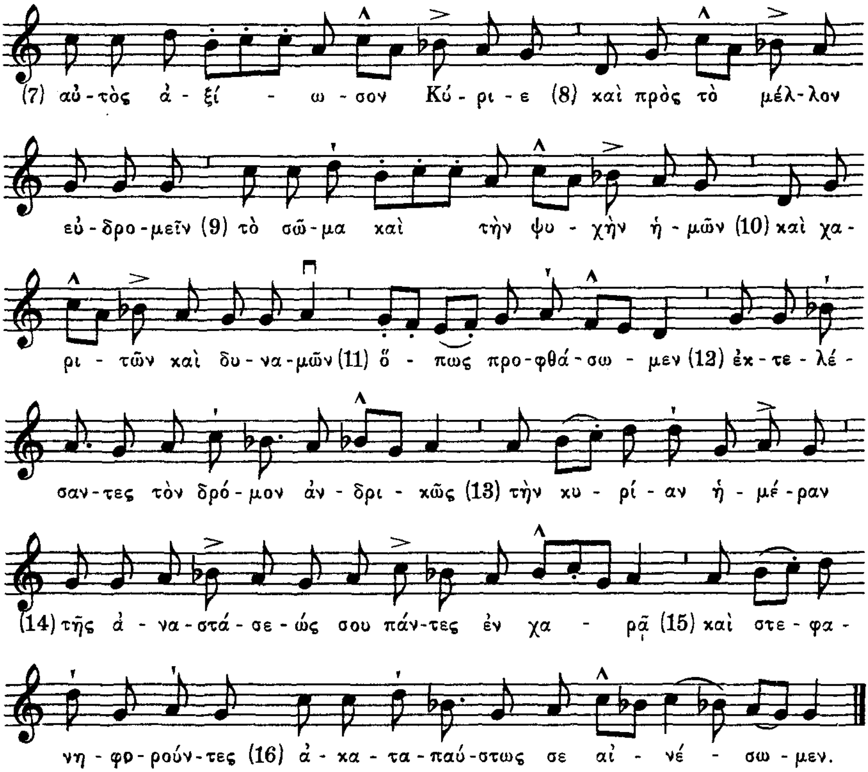
Intonation: e f g a-

No. 17. Mode IV pl.

D f. 314 b; T f. 287 b; B p. 213. Tri. 229. — From g.

Version from T:





I give the version from T, which is clear and accurate. As D and B are in fairly close agreement, there is no need to print the neumes. **1.** fin. D has a wrong signature, since the next note is g not c′; but B rightly gives $\ddot{\beta}$ (= g). At the beginning of line 7 D again has the signature of c′, which is here right. B and T have it before line 9. After l. 12 B has πλ.α′ (= a).

No. 18. Mode III.

D f. 315; B p. 213; Tri. 235. — From a. Finalis f.

Version from B:





D has a lacuna in lines 3-4; hence we follow B. **1.** D seems to be wrong, B has - φρο - συ - νος **2.** δι - ό: D has the rather more ornate figure that B gives over σταυ - ρέ l. 8. **5.** B: ἀλ - λης ἀ - ρε -; D:

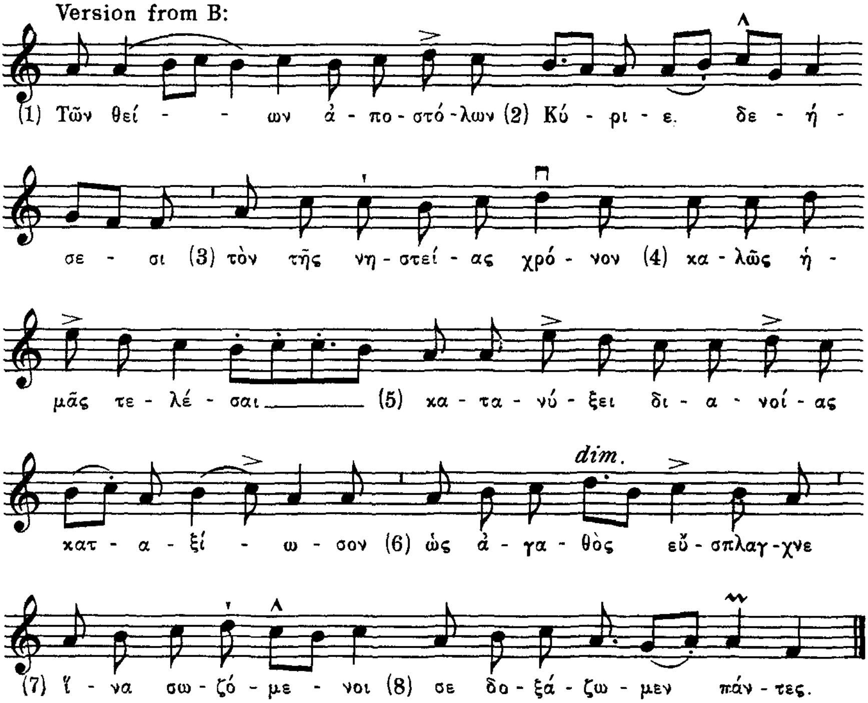
αλ - λης α - ρε -. **6.** B: - θεν - τεσ πλου - σι - ως φαι - δρως εκ - βο -.
b c′· b a a

The other differences are slight. The initial signature is from D, viz. . There is an uncertain Intonation in B, perhaps (c′ b· a g a . . .).

No. 19. Mode III.

D f. 315; (B p. 214); Tri. 240. — From a.

Version from B:



Signature (= a) (Hy. 20 has the same) D has mistakes in lines 4 and 5, where B gives - λως η - μας and - νυ - ξει δι - α - νοι - ας κατ - α - ξι - ω - σον. Other differences are slight. B has medial signature βαρυς (= f) after l. 2 and πλ.α′ (= a) after ll. 6 and 7 (her it looks forward).

No. 20. Mode III.

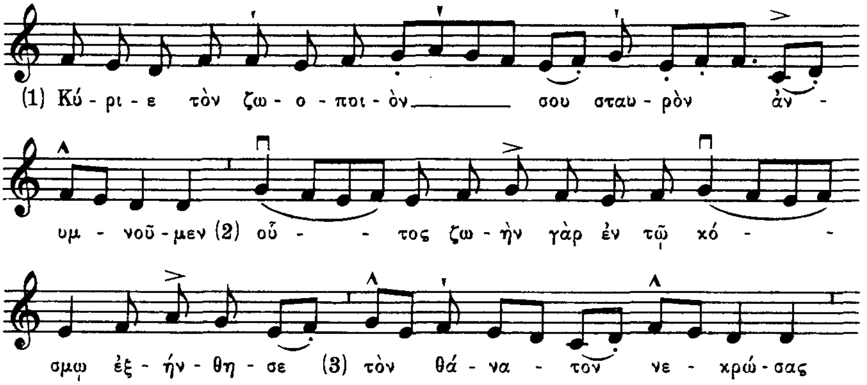
D f. 315; (B p. 214); Tri. 241. — From a.

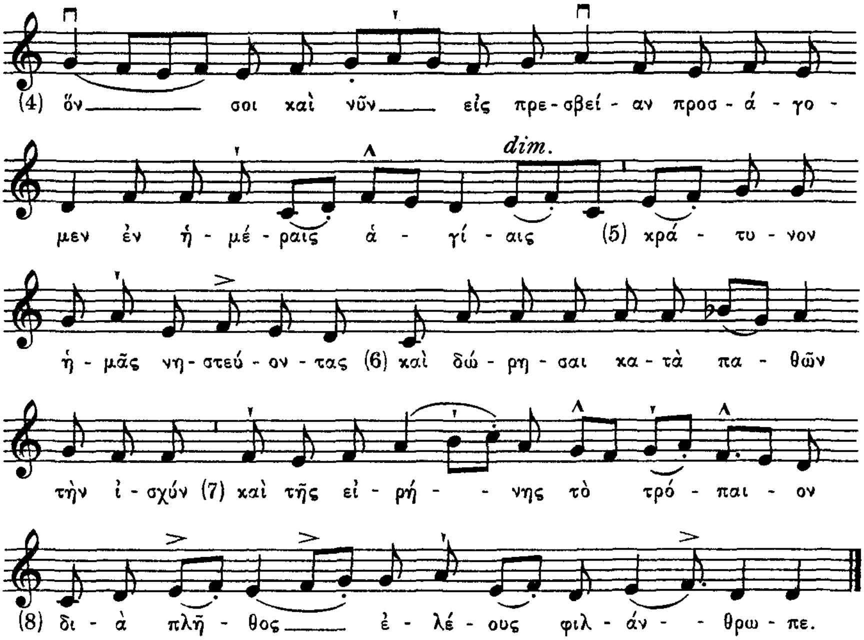


In B this hymn closely follows the melody of Hy. 19; but in D the two hymns are less alike, so that, while 20 reads plainly, it does not enable us to emend 19. **Text: 3.** Tri.: καθίσας . . . ἐκτελέσῃς which makes poor sense; D: καθησις, B: καθισης; B, D: εκτελεσαι.

No. 21. Mode I pl.

D f. 315; (T f. 289 b, B p. 214); Tri. 246. — From e.





Signature in B: πλ.α̈ (=e). In D this is given in the right hand margin as Ἦ π ᾱ (ἦχος πλ.α′); the signature just above it πλ.α̈ (= g) refers to the beginning of line 2. The dot above the Oxeia at κυ- (line 1 init.) is a flaw; and that below belongs to the letter κ. D therefore agrees with B. There are several small differences, of which the chief are these: **1-2.** B: -μεν (2) ου-τος || κοσ-μῳ. **2-3.** B:
ef c (dim.) e- fg e g f g e

-σε (3) τον **4.** B: ον . . . . . σοι και νυν . . . εις πρεσ-βει-αν προς-
e g e g f g· e f g a g f e f a- g· e

6. B: δω-ρη-σαι κα-τα πα-θων. **7-8.** B: τρο-παι-ον || πλη-
f f f f g b g a- g a f d· f

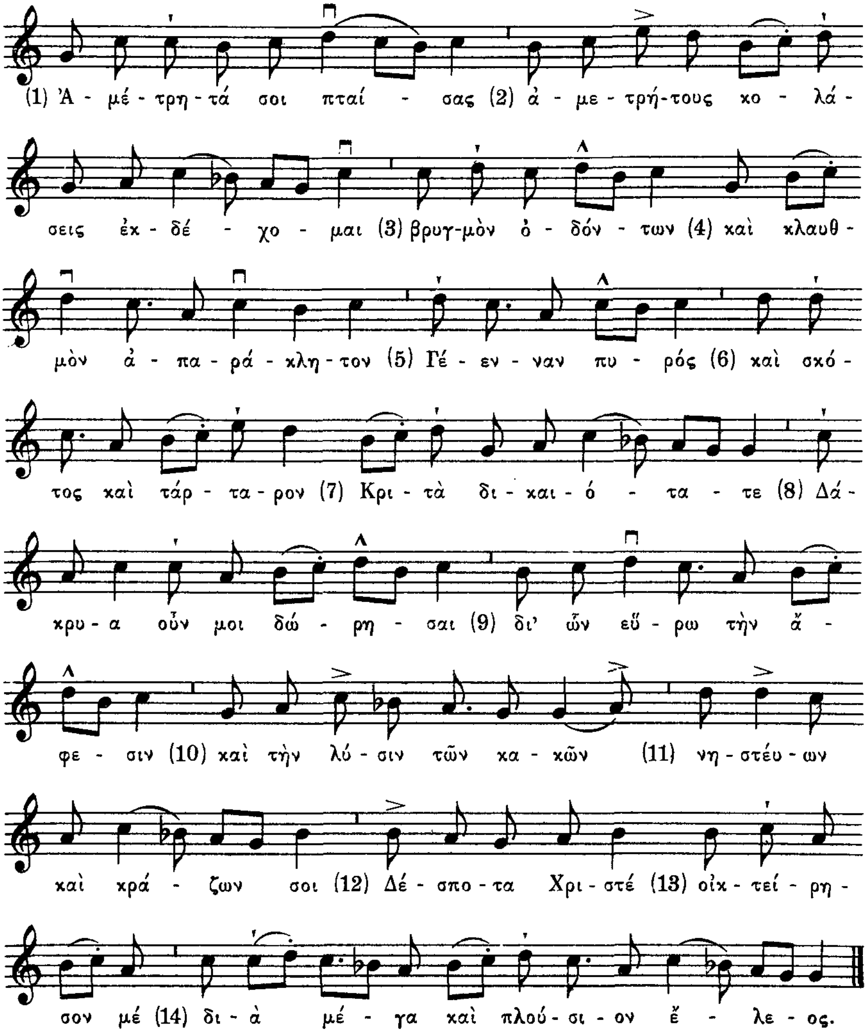
θους || -αν-; in D read -θος, not -θος. **Text: 1.** ἀνυμνοῦμεν] B,
e- f g f

D: προσκυνουμεν.

No. 22. Mode IV pl.

D f. 315 b; B p. 214; T f. 289 b; Tri. 268. — From g.

Version from T:



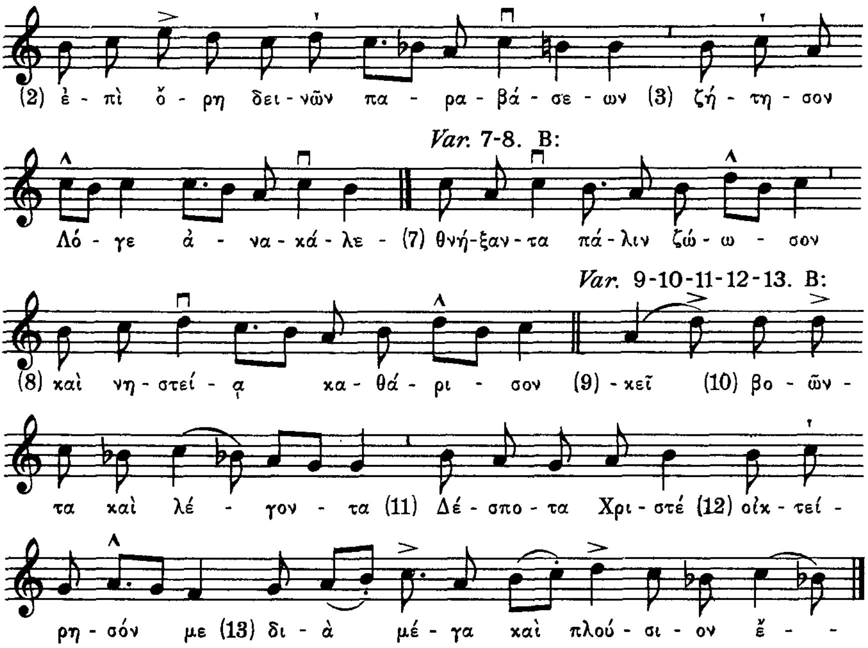
B is corrupt and D has an obscure passage in l. 11. We follow T, which is clear throughout. Signature πλ.δ̈ (= g). The signature in B is of Mode III (= c′); D has πλ.δ′ (= c′). **11.** fin.

T has signature of Mode II β̈ ⩽ (= b). This does not prove that we have modulated into an Authentic Mode, unless (as here) the general character of the passage makes it likely.

No. 23. Mode IV pl.

D f. 315 b; (B p. 215; T f. 289 b). Tri. 268. — From g.





Signature πλ.δ̈ (= g). This is supposed to repeat the melody of 22, but differs in several details. Our version is from D. The signature in B is the same as in 22 **1-2.** B: - θεν - τα (2) ε -; T: - θεν - τα ε -. d′-c′ b c′-d′ b

This should be read in D which is confused. **2-3.** B: ε - πι ο - ρη δει - νων παρα - βα - σε - ων. (3) ζη - τη - σον Λογε. **4.** B: α - να - κα - λε -. **7.** B: θνη - ξαν - τα πα - λιν ζω - ω - σον; read θνη - (not) and - ω - (not) in D to match with B. **8.** B: και νη - στει - ᾳ κα - θα - ρι - σον. **9-10.** B: - κει (10) βο - ων - τα και λε - - γον - τα β̈ (= b). **11.** B: Δε - σπο - τα Χρι - στε. **12.** B: οικ - τει - ρη - σον με. **13.** B: δι - α με - γα και πλου - σι - ον. D in several places agrees with B man. II. **12.** init. Signature in D: (= c′). **13.** D is not very clear; read ε - λεος (not) in agreement with B.

No. 24. Mode IV pl.

D f. 315 b; B p. 215; T. f. 290; Tri. 268. — From a.

Version from T:



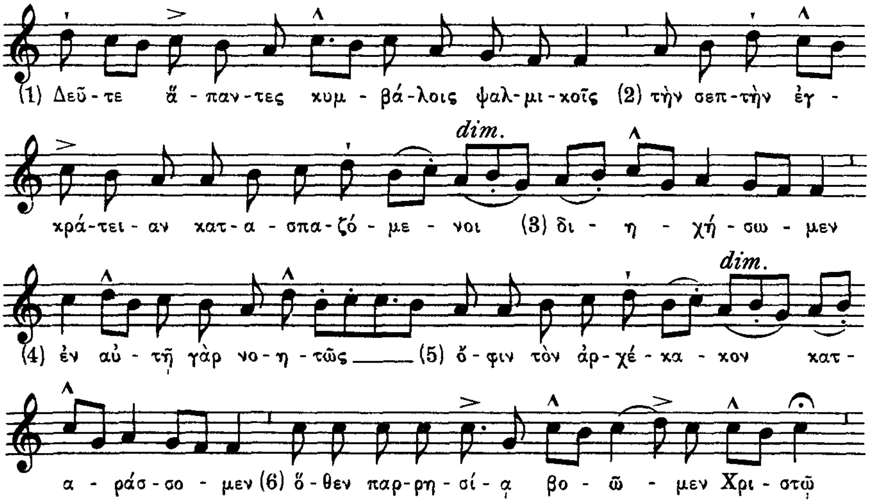


Signature in T: πλ.δ (g a-). All three MSS have errors, but T has a richer melody than B and D. The following emendations are needed in T. **3.** Read ευ -, not in all three MSS. The phrase will then resemble line 9. **5.** In T read α - πο - μα - not . This is a safe correction, as line 7 shows, where the music repeats. **10.** init. Read ι - (so B, D), not. **11.** Read - φο - (so B and D), not . In l. 3 we may combine the text of B and D reading ευ - (not) φη - μη - σω - (B: μη - σω) μεν || D²: οι πι - στοι το ε -; B: οι πι - στοι το; D: οι πι - στοι (falso). This affords an alternative to T. **Text: 3.** B: ανυμνησωμεν. **11.** B: στεφηφορουντες || T: ανυμνησομεν. Line 9 refers to Easter Sunday, called by St. John of Damascus ἡ μία τῶν σαββάτων ἡ βασιλὶς καὶ κυρία (Anthol. p. 220).

No. 25. Mode III.

D f. 316; B p. 215; Tri. 274. — From c′.

Version from B:





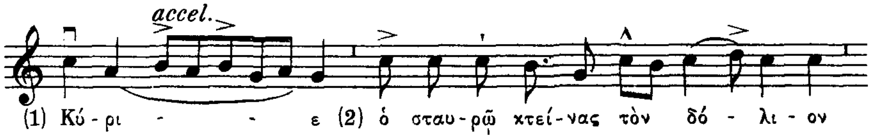


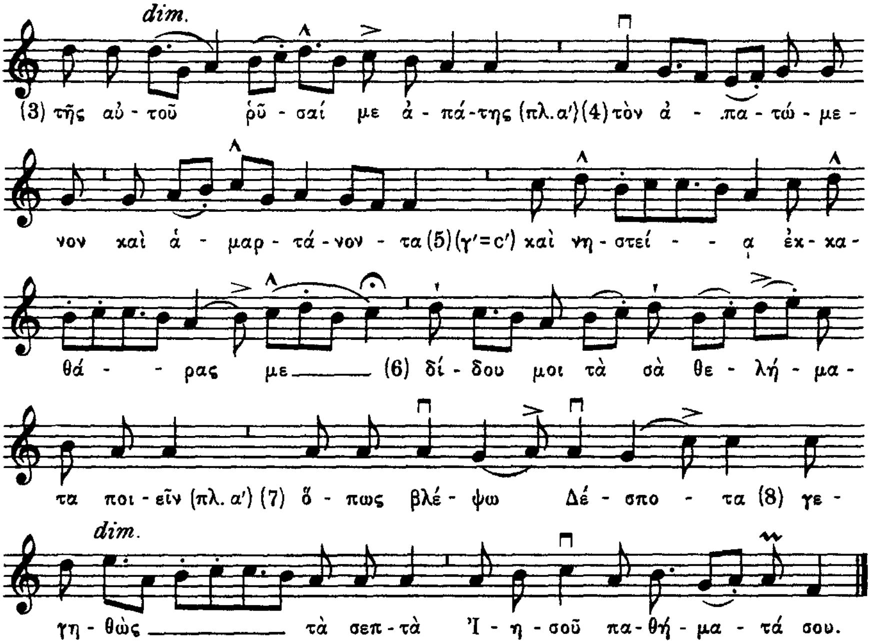
The signature is not clear, but from the context we infer without doubt that c′ is the starting note. **1.** fin. B has the signature of βαρύς (III Plagal = f). We follow Man. II where Man. I has την σεπ - την εγ- (b♭ c′ d′ b♮) which is less good, as it disturbs the tonality. Signature in D (= a). **2.** The signature in D only indicates the note a and does not imply a modulation, which from the neumes no one would expect. This also applies to line 7. fin. in both MSS, and to line 9 in D.

No. 26. Mode III.

D f. 316; B p. 216; Tri. 280. — From c′.

Version from B:





Signature in D ἦχος (= a- bc' bc'-). D is wrong in lines 1 and 8 (vid. Hy. 27) and obscure in 4; B is clear. **3.** D: - του... e (dim.) a ρυ - σαι με. b- b d' b D, Tri.: ἀπάτης; B: κακιας. **4.** Tri.: τὸν ἁμαρτάνοντα καὶ ἐξαπατώμενον; I follow D and B. **5.** D has πλ.α' (= a) after νηστείᾳ. **6.** fin. Signature in D (= b, falso).

No. 27.

D f. 316 b; B p. 216; Tri. 280. Τέτρωμαι ἡδονῆς ῥομφαίᾳ κτλ.

In B this hymn repeats the melody of Hymn 26 note for note. In D the same happens except that lines 7-8 are right and should read thus: ια - σα - με - νος και σεπ - των .... (26, 7-8: δεσποτα
g- a a- b c' d'· a (dim.) b c'c'· b
γεγηθως...). Lines 1 and 4 remain obscure.

No. 28. Mode II.

D f. 316 b; (B p. 216); Tri. 280. — From b.

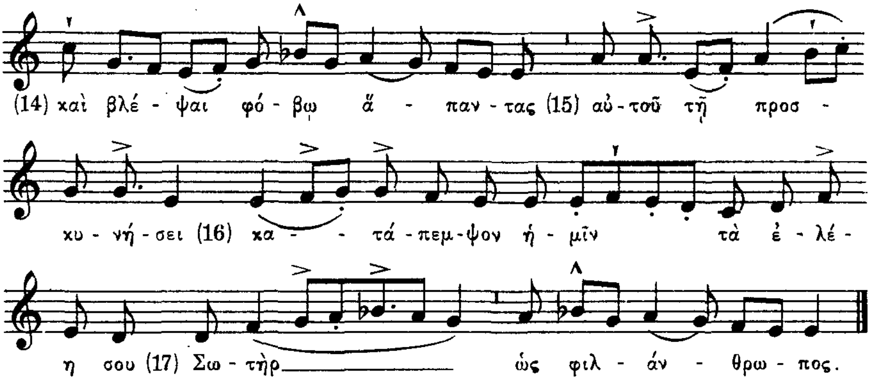


Signature (= b). **1.** B: τη νη - στει - ᾳ (which agrees with Tri.); D: δι᾽ εγ - κρα - - τει - ας. **5.** Tri.; D: φοβερῶς; B: σοι φαιδρῶς. The other variants given by B are unimportant, except in lines 7 and 8, where B has πα - - - θη τα σα τα ε - κου - σι - α (8) α ευ - δο - κη - σον φθα - σαι (9) η -

No 29. Mode II pl.

Df. 316b; (B p. 217); Tri. 286. — From e.



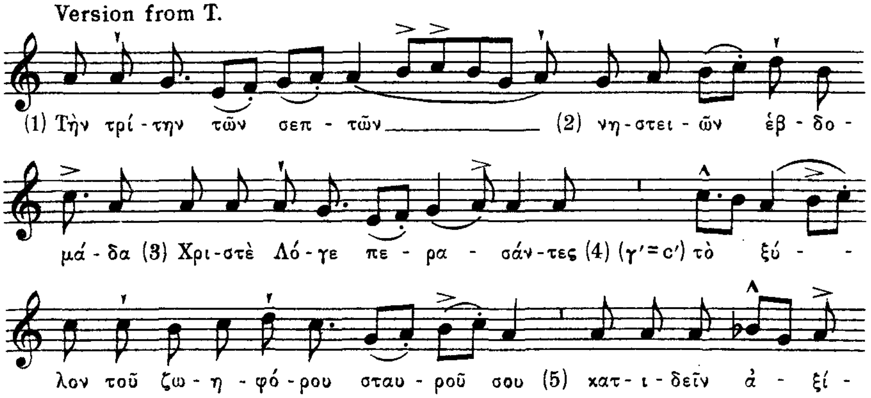


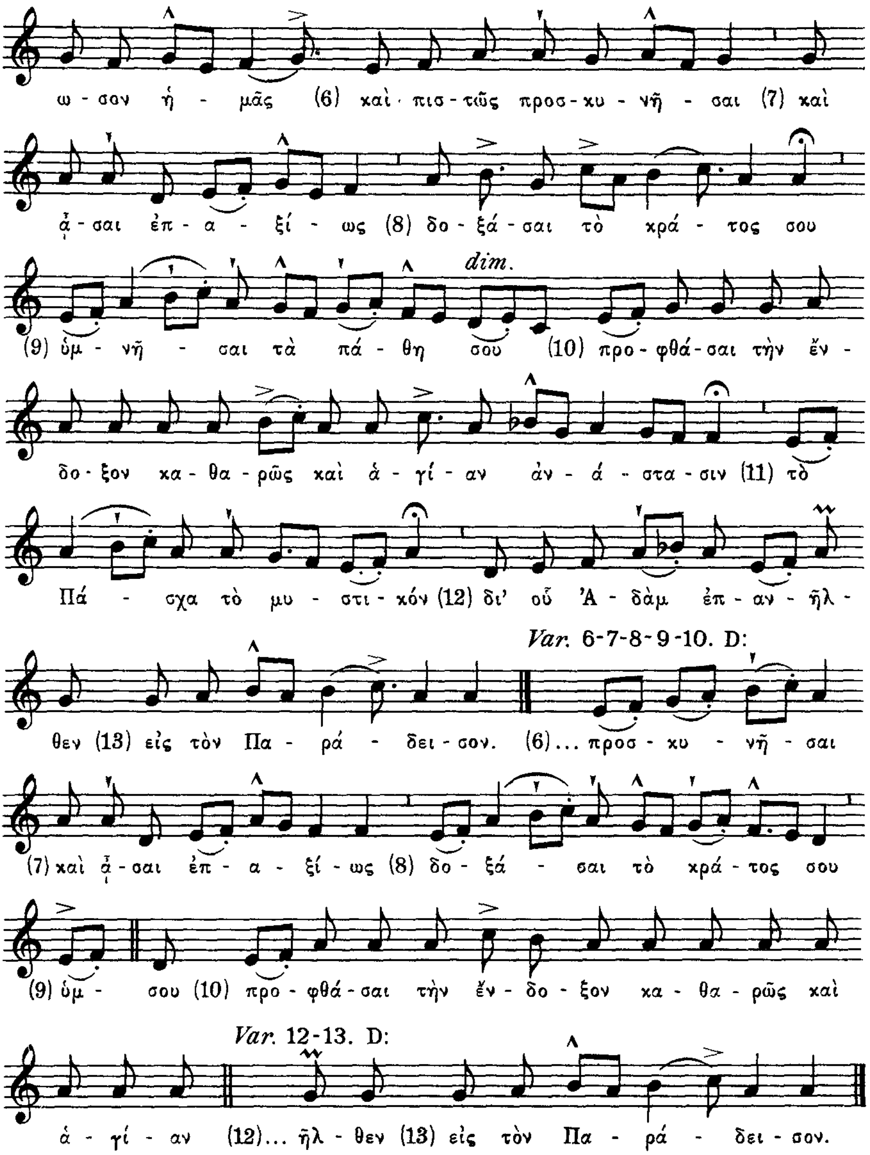
Signature πλ.β (= e). **6-7.** B: -μα-των ... και τοις τε-ρα--σι .... (efed c g a ga; g·e (dim.) fg) **7-8.** B: -ων (8) εκ. (b- b) **9.** init. Signature (= c′). Read τας with B. **12.** Ζωηφορον: neumes crowded in D, unusual progression, but no patent error. **15.** init. Signature in B (= a). Read αυ- with B, not and -νη-σει not . Otherwise the differences in the notes are small. **Text: 9.** Tri.: κυρίῳ; D, B: τῳ δεσποτῃ. **10.** Tri.: εἰς; D, B: ως.

No. 30. Mode I.

D f. 317; Tf. 291b; B p. 217; Tri. 291. — From a.

Version from T.





1-2. D: -πτων ...... (2) νη-. **4.** D: ξυ- (has been corrected). D: -ρου σταυ-ρου σου; B: -ρου σταυ-ρου σου. **5.** fin. D: η-μας.
bc' ga c'b a- bc' g bc' a- g g-a·

6-7. B agrees with D but ends -ξι-ως. **8.** B agrees with T. Obs-
a. f-

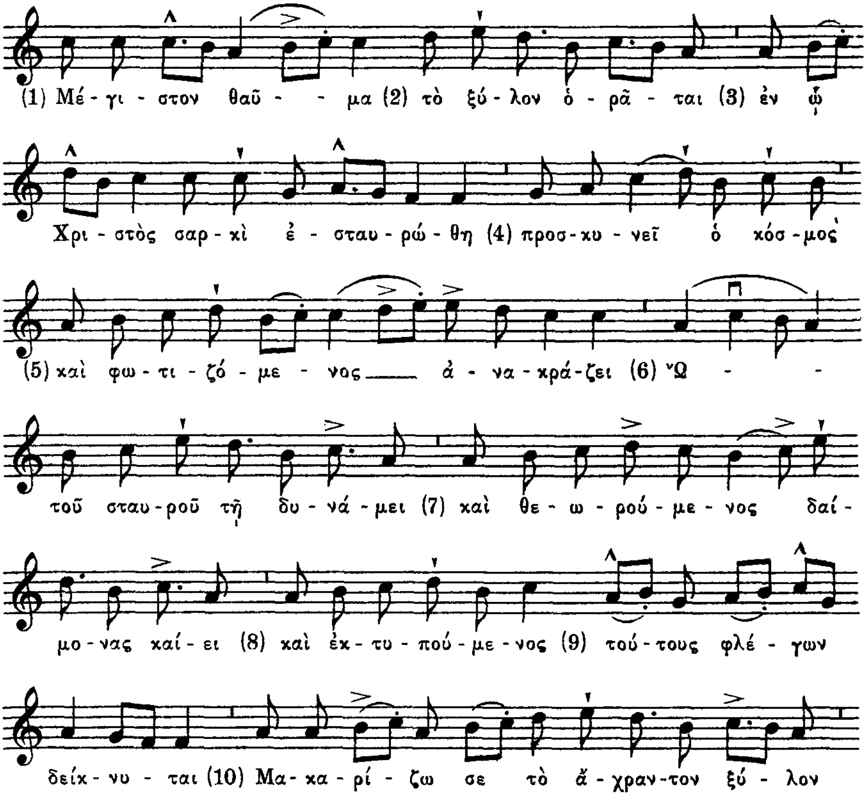
cure in D, perhaps δο-ξα -σαι το κρα-τος σου (9) υμ-. **10.** in D read εν-, not ⸝. The signature at 10. fin. α̈ looks forward to the a of πα-. **12-13.** B: δι ου Α-δαμ επ-αν-ηλ-θεν εις τον πα-
ef g a bc′ a ga a g g a ba

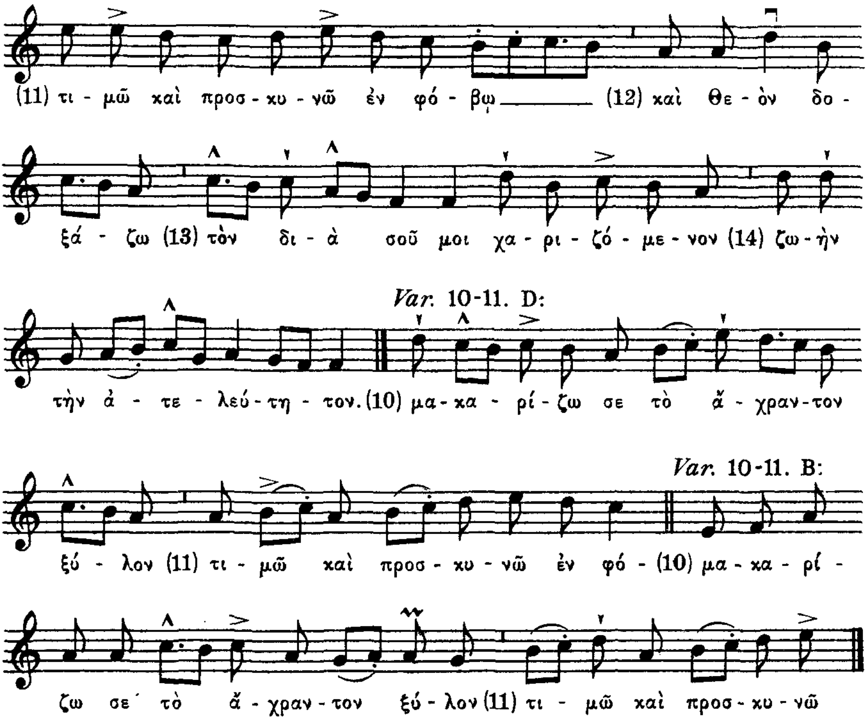
ρα-δει-σον; in D read πα-, not ; D will then agree with B².
c′- a- a

No. 31. Mode III.

D f. 317; B p. 217; T f. 291b; Tri. 314. — From c′.

Version from T.





Signature in D (= a) falso; T: (the Oligon is
a- bc′ b c′

restored from f. 295 where the same formula appears). It is known that indicates a (Handbook p. 32), although we cannot always explain how such conventional signs arose. Here the medial signatures give us guidance. **3.** fin. B: (βαρύς = f); D probably (= f). **5.** fin. T: = c′; D: πλ.α′ (= a) looks forward. **6.** fin. D again has πλ.α′ (= a). **11.** Read in D: -νω not . **13.** T (ad fin.): πλ.α′ (= d′); D: μοι (= c′) χα - ρι - ζο - με - νον (14) ζω - ην. The
f c′ a c′ b a b d′

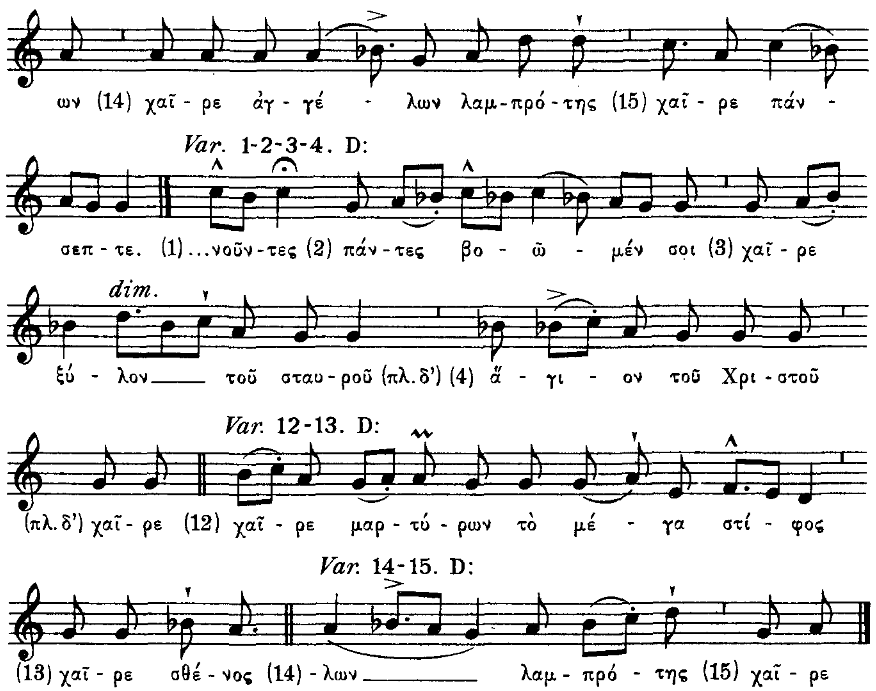
other variants are slight; B has the Kylisma, f- g f g e f, at line 9. fin.

No. 32. Mode IV pl.

D f. 317b; B p. 217; T f. 292; Tri. 319. — From g.

Version from T.





1. fin.-3. T and B are in general agreement. In D read βο - not , - ω - not restoring the usual formula. **9-10.** D confused; B: χαι - - - ρε των εχ - θρων φυ - γα - δευ - τη - ρι - ον (10) χαι - ρε; T[2]
g bc′ d- g bc′ e′ d′ c′· b c′-d′e′ d′-d′- b c′

- ρι - ον ; this would require χαι - like B. **12-13.** B: χαι - ρε
d′ e′· d′ c′ a

μαρ - τυ - ρων το με - γα κλε - ος (13) χαι - ρε σθε - νος. The music of
b c′ a b c′- g a· e-f a· ef g-a a·

this hymn is much livelier and more varied than the general run of the Stichera Prosomoea. **Text: 2.** κραυγάζομεν] B, T: βοησωμεν; D: βοωμεν σοι. **5.** Tri., T: ἐπουράνιε; D, B: επουρανιος. **9.** Tri., D, T: ἐχθρῶν; B: εθνων. **12.** Tri., B: κλέος; D, T: στηφος ("serried ranks of martyrs"; unsuitable here; misspelt for στῖφος).

No. 33. Mode I.

Df. 317b; Tf. 292; Bp. 218. Tri. 325. — From a.

Version from B.





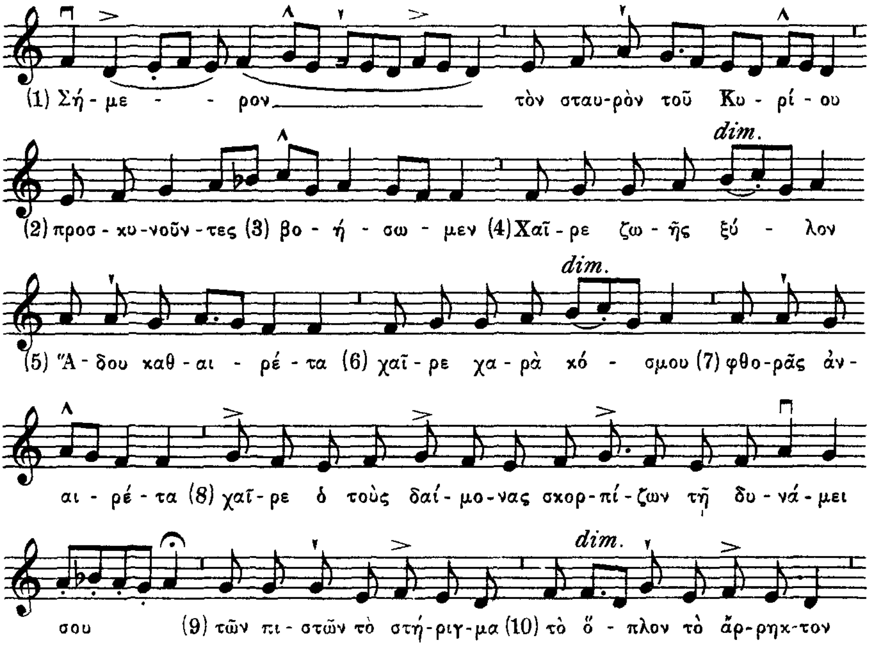
T differs very little from B, but supplies several punctuation dots that are missing in the latter. D has mistakes and is confused in l. 10.

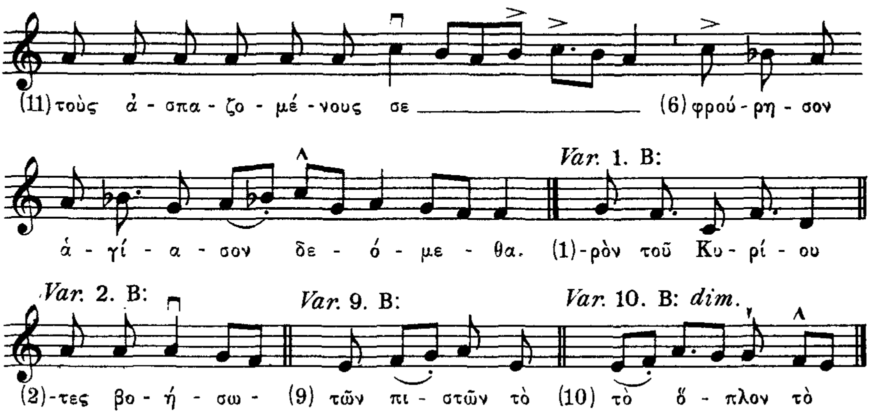
3. T: τον α - μα - ληκ με - - γαν σταυ - ρον
d e f a (dim.) g a (dim.) e f d d e f (dim.) c

13. D: νο - λο - γουν - τες (Kylisma).
g ag f- f- g f g e f

No. 34. Mode III. pl. (Barys)

Df. 318; (Tf. 292b; Bp. 218); Tri. 336. — From f.



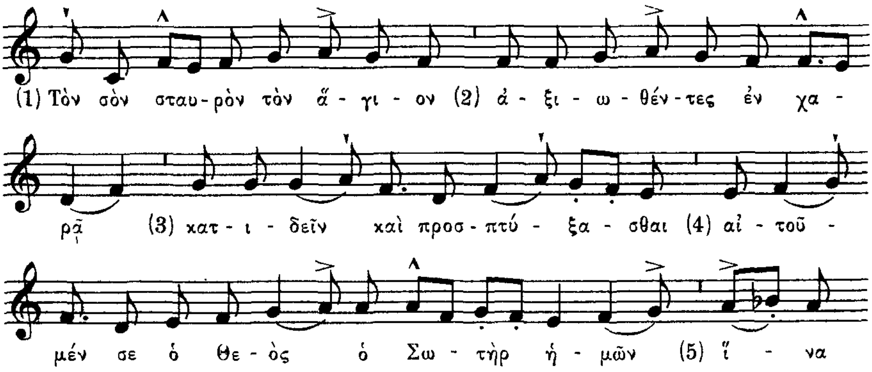


B and T give the regular signature of βαρύς; D, though otherwise in general agreement, has that of Mode III (a- bc′ bc′-). The character of the hymn seems to prove that B and T are right. The formula given by D seldom, if ever, denotes f, which is needed here. Before lines 4, 6, 8 B clearly has (= f); D and T have (f or c′). **10.** fin. B, D: (= a). **11.** b- natural, modulation into Mode I. T: τους ασ - πα - ζο -. Elsewhere T agrees at times
e f g a
with B and at times with D, where these differ. **Text: 7.** Tri., B, T: φθορᾶς; D: αρας.

No. 35. Mode IV.

Df. 318; Bp. 218; Tf. 292b; Tri. 341. — From g.

Version from T.





Signature Δ̈ (= g). The differences in the MSS are unimportant. **10.** B, D and T all seem to be wrong, although T rightly ends with the signature (= f). Read απ - ά, not … in D and T. **Text: 9.** Tri.: τὴν λόγχην, τὸν σπ., τὸν κ. (three versicles).

No. 36. Mode III.

Df. 318b; Bp. 219; Tf. 293. Tri. 363. — From a.

Version from T.



Signature in T (= a); B, D: (= a). **2.** T forgot the word πιστοι and added it very clumsily in the next line. But the order can be seen from the next hymn, which repeats the tune, πι - στοι ε - πι - δει - - -. **5-6.** T has rightly μεγα -, but the ink has run, B has an equivalent passage: με - γα - λου Θε - ου και βα - σι - λε - ως (6) ρυ - ο -. Tri. assigns this hymn to Mode IV against our MSS. The differences in D are unimportant. **Text: 6.** Tri.: ἀπολυτρούμενοι; T, D: φλογος της μεγαλης; **B** = Tri.

No. 37. Mode III.

Df. 318b; Bp. 219; Tf. 293; Tri. 363. — From a.

Version from T.

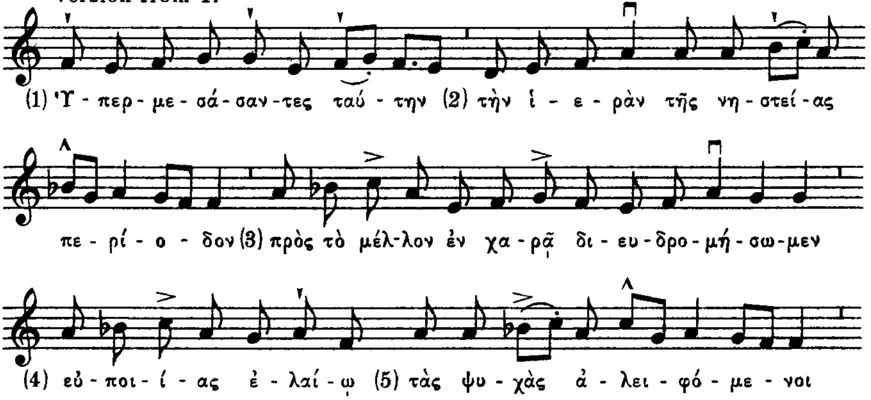


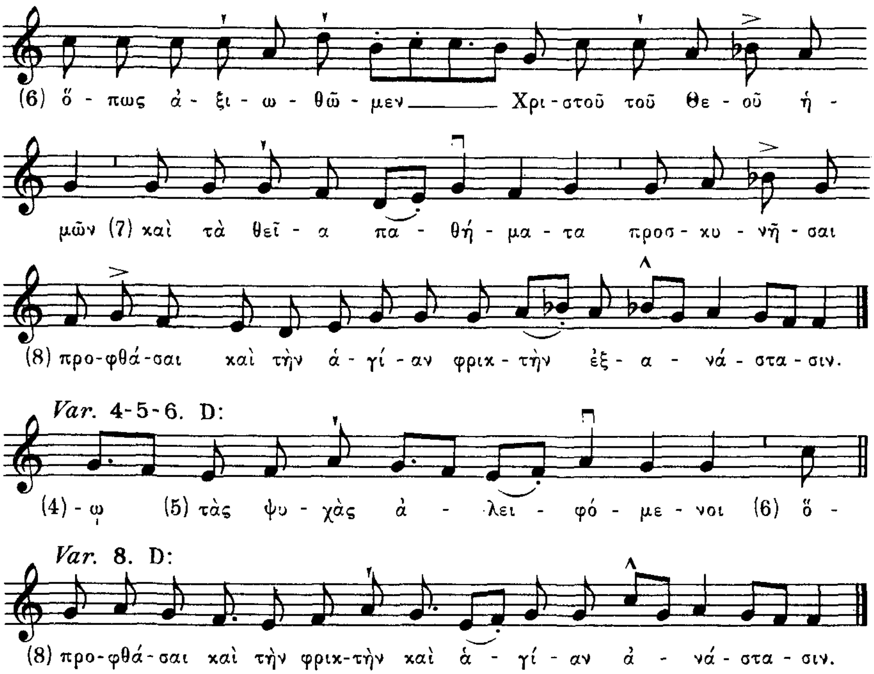
The melody is a copy of 36 with small variations. The variants in D and B are insignificant. **Text: 2.** Tri.: δόξης; B, D, T: βιου.

No. 38. Mode III pl. (Barys)

Df. 318b; Bp. 219; Tf. 293b; Tri. 363. — From f.

Version from T.



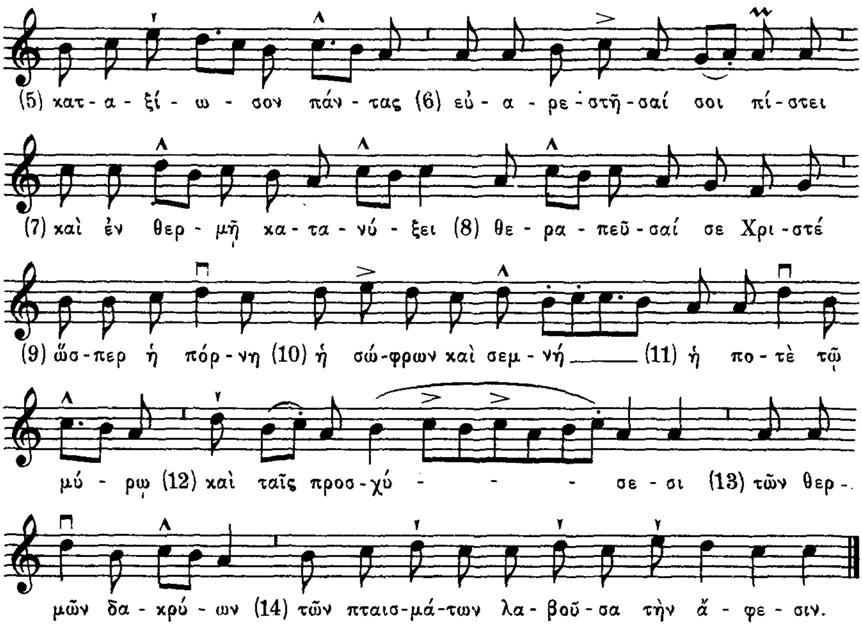


Signature (= f). There are only slight disagreements in lines 1-3. **3.** Tri.: διευθυδρομήσωμεν; I follow the MSS. At the end of l. 5. T has signature (= c′) with confirmatory Ison written twice above. **8.** In D read α---ναστασιν (not –). The words of this line in the Triodium agree with D and B.

No. 39. Mode III.

D f. 318b; (Tf. 293b; B p. 219); Tri. 368. — From c′.





Signature in D (a- bc′ bc′-), begins ο - δους. T, signature (= a), begins ο - δους (so also B). **8.** fin. T: signature (= c) looks forward to ἡ. **9.** Read with B πορ - νη. **12.** fin. B: - χυ - σε - σι.
b-c′· a- a-
Several punctuation-dots have been recovered from T. **Text: 6.** B, T: πιστει; D: θερμως; Tri.: καλῶς.

No. 40.

D f. 319; T f. 293b; B p. 220; Tri. 368. Ὡς ὁ τυφλός κτλ.

This hymn repeats the melody of Hy. 39 with one divergent passage. In line 9 we must again follow B: απ - αλ - λα - ξας (10) του σκο - τους, where D has reproduced the confused group from Hy. 39. || D: κα - θα - ρως ποι - η - σον (πλ.α′ = a, in B).

b c′ d′- c′ d′ / e′ d′ / a b c′ d′ c′·b a-

No. 41. Mode II.

Df. 319; Bp. 220; Tf. 294; Tri. 368. — From b.

Version from T.





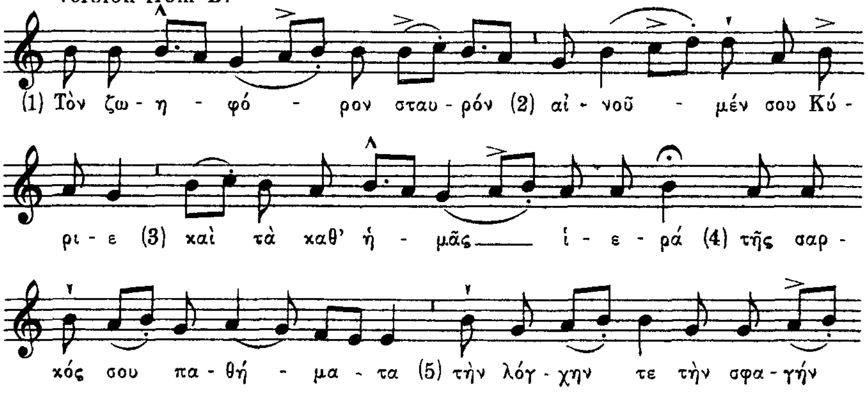


Signature in T (= b); in B (= g). B begins η Θε-, which gives the same notes as T. The rest corresponds closely. Signature in D (= g). **2.** fin. Signature in T (= b) with confirmatory Ison. **10.** The first sign in the florid passage is smudged in D and the next probably wrong; T and B rightly give χαι - - - - - - -. **11.** fin. In T a signature has been added over the neumes, causing confusion, but the true reading, which can be seen in B, is στα - δι - ον αυ - της; the signature (also given by B[2]) is . ef g a- **Text: 1-2.** Tri.: χάρις τῆς ἐγκ. ἡμιν (2) σ.λ.: B: χαρις η.τ.ε. (2) λ.σ.; D = T.

No. 42. Mode II.

Df. 319; Tf. 294; Bp. 220; Tri. 374. — From b.

Version from B.





Signature (= b). D is obscure in several places where the ink has flaked off. The differences of reading seem however to be unimportant. **1.** T: (= g) τον ζω - η - φο - ρον σταυ - ρον
(g ga g·f e- fg g ga g·f (falso)). **9.** fin. B, T: signature (= ef g a-) looks forward. **13.** after νηστειων B signature (b a g-). The punctuation in T differs from Tri. in several places viz. 3 after ημας and 5 after τε.

No. 43. Mode IV pl.

Df. 319b; Tf. 294b; Bp. 221; Tri. 380. — From a.

Version from B.



D again for the same reason is mainly illegible. B and T agree in general. Signature in B and T πλ.δ" ⫫ (= a). We often need b-natu-

ral (h) in this hymn, where modulations into Mode I and Mode II are made. The signature of Mode II occurs before l. 9. B: [neumes]; T: [neume] (both meaning g). **10.** In T we should probably add an Apostrophus - στῳ (10) ὡς νι - κη - τη . . . . ἐξ - α -.

No. 44. Mode II pl.

Df. 320; Bp. 221; Tf. 294b; Tri. 408. — From a. Finalis e.

Version from T.



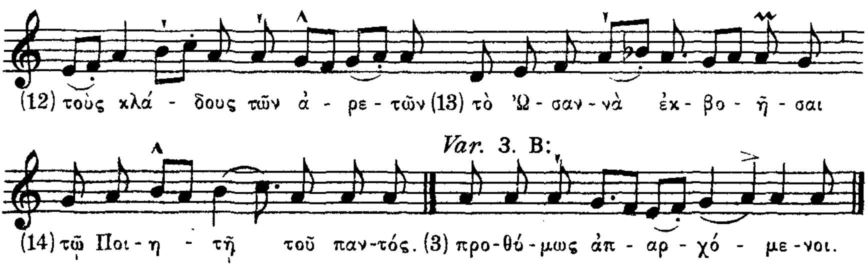
Signature πλ.β̈ ⩵ — — (ef g a-). B and T show a note-for-note
νεε a νες
correspondence almost everywhere, while the divergencies in D are slight. **5.** fin. B: ÿ ⟋⩵ (= g); D: ÿ ⟍ (= b, probably refers to the next note but one, on the accented vowel). **6.** fin. D has the sign Homoeon, indicating the imitation in lines 6 and 7. D is wrong in line 7; but B and T agree and are right. Modulations into Mode I occur, as often when the a-signature is used in this Mode. We then require b-natural (h).

No. 45. Mode I.

Df. 320; Bp. 221; Tf. 295; Tri. 441. — From a.

Version from T.





3. Read in T -σαν (with B) not ⸗. The signature (= c′), dimly written, follows in T. Otherwise the two MSS agree well. D is smudged in several places. **Text: 3.** B = Tri.; D απαρξωμεθα.

No. 46. Mode I pl.

D f. 320; B p. 222; T f. 295; Tri. 446. — From e.

Version from T.





Signature (= e). D again is blurred at the beginning. The differences between T and B are small. **2.** B, D: Tri.: Λαζάρου τὴν νόσον. **4.** Ιησου om. Tri. **8.** fin. Kylisma in B: θανα - τον (d- e d e c d).

No. 47. Mode III.

D f. 320b; B p. 222; T f. 295; Tri. 452. — From c′.

Version from T.



Signature in D (a- bc′ bc′-); B: (f g a- bc′); T: (a- bc′ bc′-). Variants are unimportant. **4.** fin. Signature in

T [neume] (= c′); (D has this signature after σήμερον, l. 1 also l. 1. fin., 4. fin., 5. before ἐν, and 7. fin.). **6.** fin. B, T: πλ.α′ (= a); D: [neume] (= a). **8-9.** The neumes are clearest in B and read thus: και α-
c′ d′
δαμ .... την ζω - ην (9) δι - α του - το σε υμ - νου - μεν.
e′· (dim.) a b c′ c′· b a a a- a b c′- a a ga a f
T seems to be wrong in the last three notes: we follow B.

No. 48. Mode II pl.

D f. 230 b; B p. 222; T f. 295 b; Tri. 459. — From f.

Version from T.



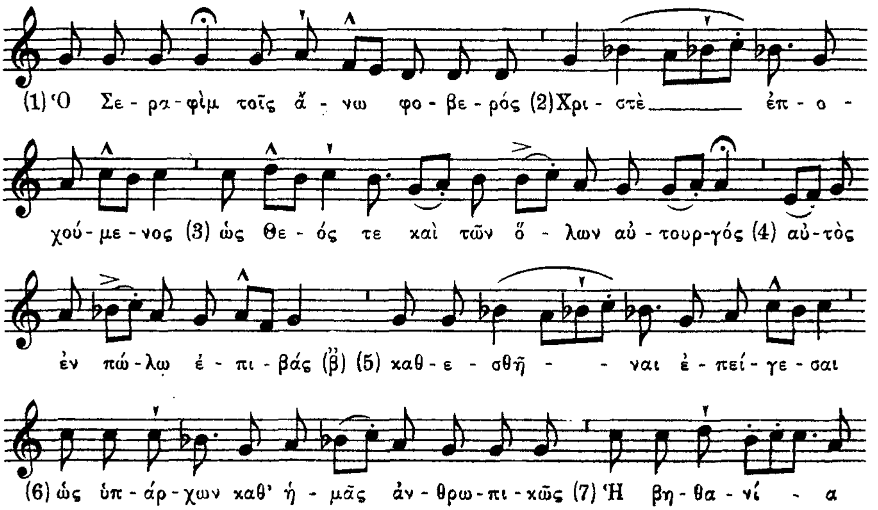


The signature [neume signature] (= f) is the same in B and T, while D has the a-signature at the top and the f-signature in the margin, but neither suits the opening phrase in D, which must therefore be corrupt. **2.** D = B². **6.** fin. D has the Homoeon, marking the imitation in l. 7. **7.** fin. Signature in D: νε-ε-α--νες (ef g a-). **8.** δε] D: γαρ, which is unsuitable. **9.** The words in D give a less satisfactory sense (τοῦ relative = οὗ). The many other signatures in D will cause no difficulty. As usual in this Mode, there are passages, where either b-flat or b-natural might be sung. In view of its subject, this hymn is certainly one of the most prosaic and uninspired.

No. 49. Mode IV. pl.

B p. 222; Tf. 295b; Tri. 465. — From g.

Version from T.





Signature λ π (= g). **7.** Read -θα- (not) as the parallel passage in l. 9 clearly shows. T has the c′-signature before ll. 7 and 9.

12. T[1] is wrong; follow T[2] in agreement with B: εκ των νε-κρων.

13-14. B: τοις βα - ι - οις (14) προ - υπ - αν - την τε - λουν - τες.
d′ ga a a a a bc′ b·a ga c′ b·

15-16. B: ανυμ - νου - μεν το κρα - τος (16) της α - γα - θο - - τη -.
d′ d′ ga a g c′ c′ c′d′ ba g

THE MORNING HYMNS OF THE EMPEROR LEO

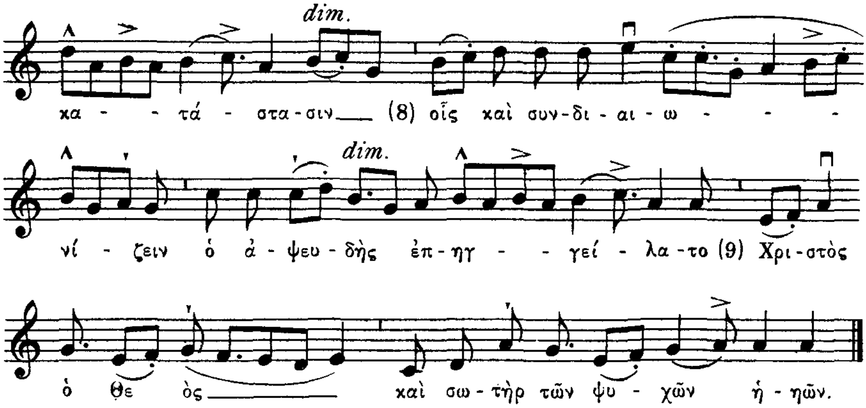
Note:

The lines are numbered for each hymn separately, but the divisions correspond to those in the *Anthologia*.—See Introduction, p. XI.

No. 1. Mode I

Df. 307. — From a.





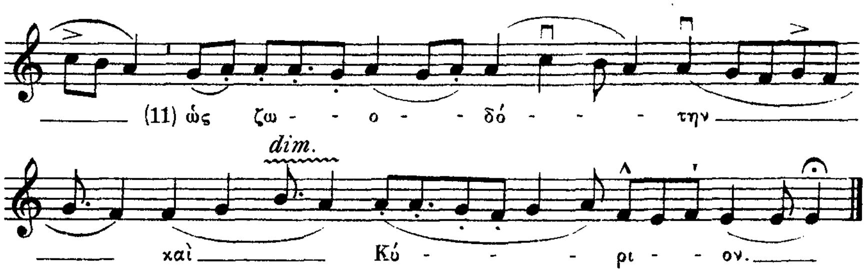
3. -σι-; the Subsidiary seems to be the Gorgosyntheton(mute). The neumes are clearer in B: [neumes] (= d′ (accel.) c′· b a). **5.** fin. Signature πλ.α̈ [neumes] (= d′). **8.** Read -ω . . . . . ., adding the second Elaphron from B. The signature after this word is wrong in D: πλ.α̈ [neumes], but right in B: [neumes] (= c′). The complete version with neumes has been given in B. S. A. XXX, 94-5. **9.** init. D, like nearly all our MSS, has the last line a fifth too high. The reason probably was that [neume] in the Early (Coislin) Notation could have meant e f, the neumes reading from the lower Finalis d: and this might have been carelessly copied in the Middle Byzantine archetype. A version in the Coislin Notation (L. Tardo: L'Antica Melurgia Bizantina, Plate 17) actually has [neume]. The signature of D² [neumes] may mean f f e f (cf. O. Fleischer: Neumenstudien, T. 3, Uebertrag. p. 1, l. 1.); we should therefore read Χρι- (see B. S. A. ibid. 96). The signature [neumes]
ef
before καὶ probably looks forward to the a over -τὴρ.

No 2. Mode II.

Df. 307b. — From b (h).



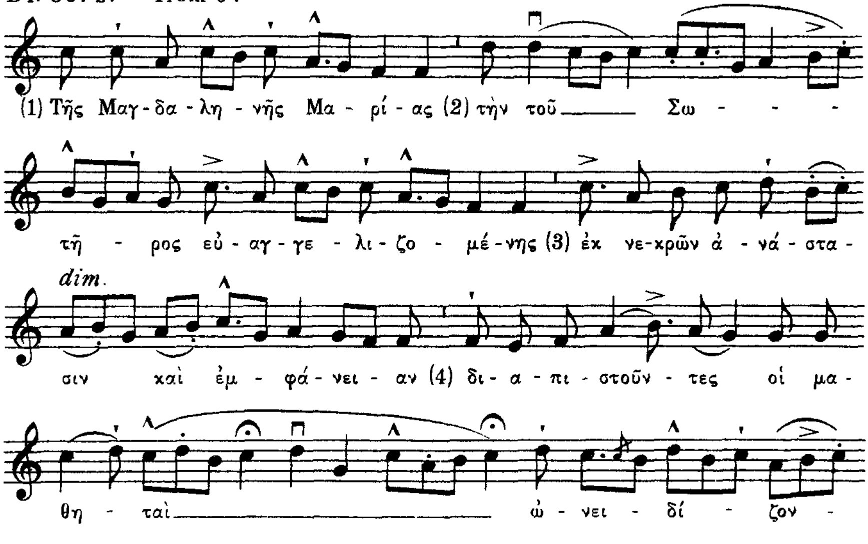

πε - ρὶ τὴν Μα - ρι - ὰμ γυ - ναι - ξί (β'=g) (3) καὶ δι - α -
πο - - ρου - μέ - ναις πῶς ἔσ - ται αὐ - ταις τυ - χεῖν τοῦ ἐ - φε - τοῦ
dim.
(4) ὠ - ρά - θη ὁ λί - θος μετ - ηρ - - - μέ - νος
(5) καὶ θεῖ - ος νε - α - νί - ας (6) κα - τα - στέλ - λων τὸν θό -
ρυ - βον αὐ - τῶν τῆς ψυ - χῆς (7) Ἠ - γέρ - θη γάρ φη -
- - σιν Ἰ - η - - σοῦς ὁ Κύ - ρι - ος
(8) Δι - ὸ κη - ρύ - - ξα - τε τοῖς κή - ρυ - ξιν αὐ - τοῦ μα - θη - ταῖς
(9) εἰς τὴν Γα - - λι - λαί - αν δρα - μεῖν (10) καὶ ὄ - ψε - σθαι αυ -
τὸν ἀ - να - στάν - τα ἐκ νε - - - κρῶν



Signature [neume]. **3.** καί: the small Ison belongs to Man. II. **4.** μετ-: Seisma; the Hyporrhoe is annulled. **7.** Read [neume] ο, not [neume]. The phrase is meant to end on b as in T. **9.** init. Signature πλ.β.' is wrong. || Probably read [neume] Γα-, not [neume]. **10.** α[ναστaντα]: D gives [neume], an impossible group; read [neume], which restores a very familiar progression. **11.** init. Signature doubtful, but probably meant for [neume] (f) d e f g- ga. || read [neume] -ρι, not [neume]. B is wrong, but differs widely, while T, though right, also differs.

No. 3. Mode III.

Df. 307 b. — From c'.



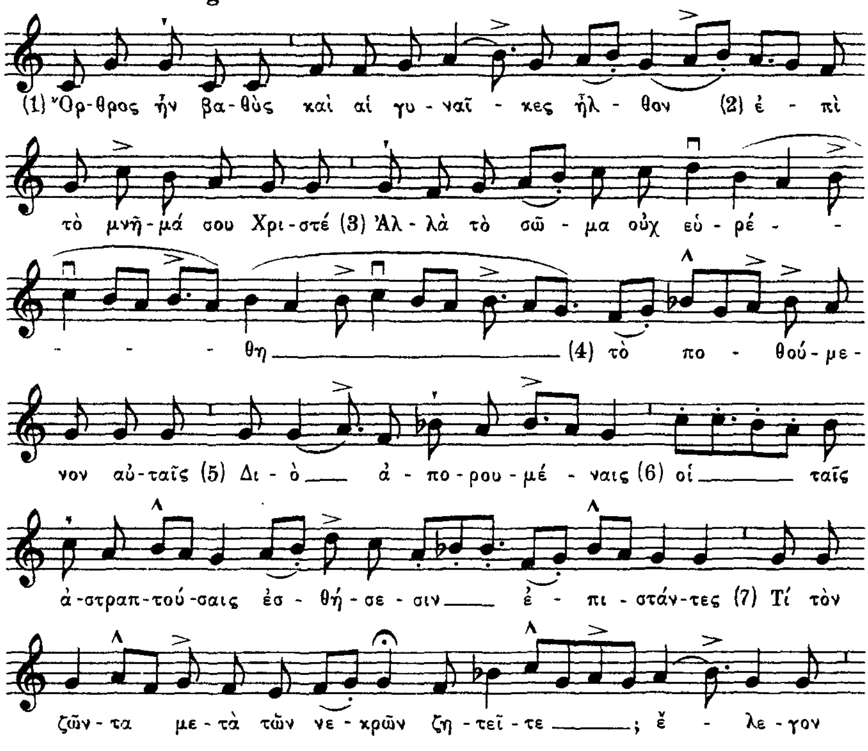


Signature . **1.** fin. Signature illegible, but the neumes are certain and in general agreement with B. **4.** - ται (last three signs) read with B: , not . **5.** init. Read ἀλ - in agree-

ment with B. **5.** fin. The c′-signature in D is wrong. The neumes are supported by the evidence of B. **6.** fin. Signature (= c′) looks forward. **7.** B: κυ - ρι - ε; this is better than the confused
b c′ c′· g- a a
reading of D. **9.** ε[κήρυττον]: read with B, not. **9.** fin. -γον: D seems to have, which works out right. **11.** init. The c′-signature is right and agrees with the neumes of B: δι - - - (= c′ c′· b). This reading is required in D, where the signs are obscure. **11.** fin. αυ - obscure in D, clear in B. **12.** We should probably read δο - ξα - (adding an Ison) where B has the equivalent (a d′).

No. 4. Mode IV.

D f. 308. — From g.





The signature and the first note have been taken from B and T, thus ἤ ορ-; D has δ'' only and begins with an Ison. There are other examples of c as the starting note in this Mode, but the regular g should be preferred if MSS differ. There are several wrong medial signatures in D: l. 1. before καὶ he gives πλ.α' and again before l. 3. **3-4.** D is wrong and hard to emend; we follow B, which is otherwise in general agreement, thus: ρε - - - - θη . . . . (4)
b- a- b c'-ba b·a b- a- b c'- ba b· a g·

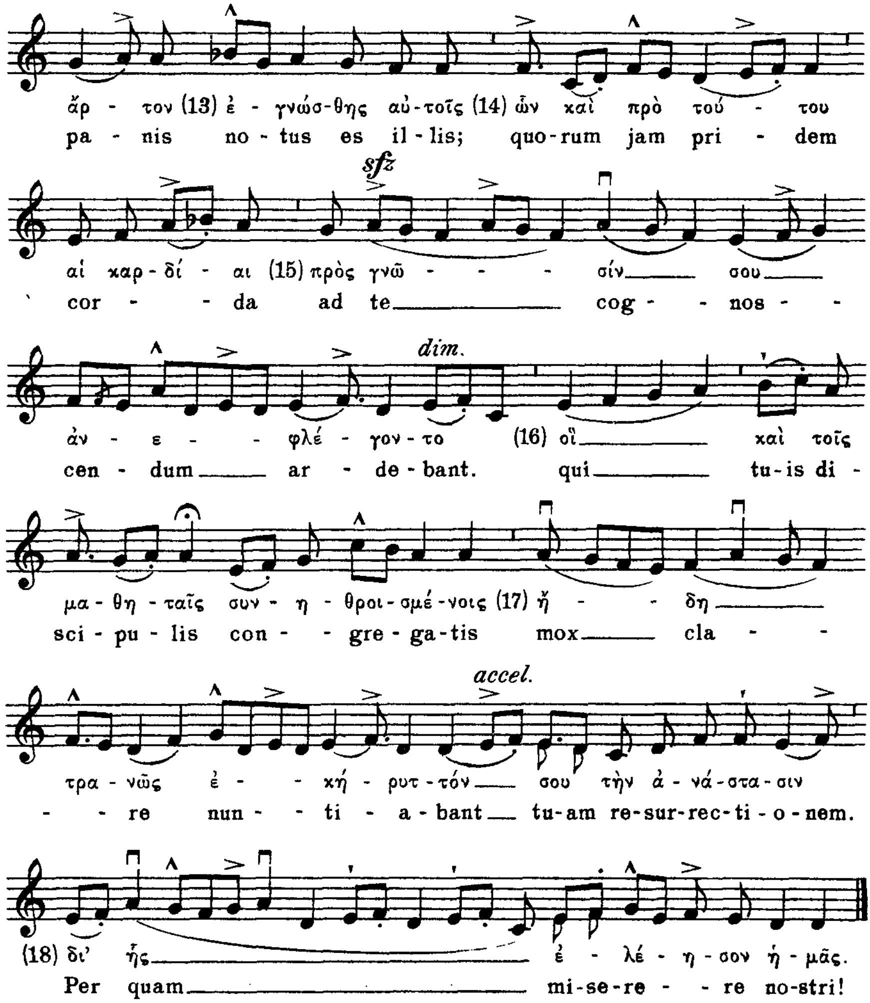
το πο - - -. **6.** fin. Signature obscure in D which looks like
fg bg a
(= f); this would again be wrong; but the neumes, which are in general agreement with B and T, read rightly. **9.** Read with B - μο - (omitting Kentema.). **10.** Read with B - σθει - (adding the Oligon). **13.** D has a wrong signature: (= b) after ἔδραμε (a very common mistake). In this complicated passage D is in accord with B, the latter giving the signature before line 14.

No. 5. Mode II pl.

Df. 308b. — From d.




accel.
λεις (πλ. α') (5) καὶ ὁ - μι - λῶν ____ οὐχ εὐ - θέ - - -
ris et col - lo - quens ____ non ex - tem - - -
sfz
- - - ως ____ σε - αυ - - τὸν φα - νε - ροῖς (πλ. α')
- - - plo ____ te re - - ve - las e - is
(6) Δι - ὸ καὶ ὀ - νει - δί - ζῃ (7) ὡς μό - νος ____ παρ - οι - κῶν
Tu i - gi - tur cul - pa - ris qui so - lus ____ pe - re - gri -
accel.
ἐν Ἱ - ε - ρου - σα - λὴμ (8) καὶ μὴ ____ μετ -
nus in Je - ru - sa - lem ma - gis - tra - - - - tu -
ἔ - χων ____ τῶν ἐν τέ - λει βου - λευ - - μά - των αὐ - τοῖς (α'=a)
um con - si - li - a e - o - rum ne - - sci - as
(9) ἀλλ' ὁ πάν - - τα ____ πρὸς τὸ τοῦ πλάσ - μα - τος (10) συμ -
sed qui om - - ni - a ____ cre - a - - tu - - rae ad
φέ - ρον οἰ - κο - νο - μῶν (11) καὶ τὰς πε - ρὶ σοῦ προ - φη - τεί - ας
lu - crum di - ri - gis et de te prae - dic - ti - o - nes
dim.
ἀν - - έ - πτυ - ξας (πλ. α') (12) καὶ ἐν τῷ εὐ - λο - γεῖν τὸν
a - pe - ru - is - ti et in be - ne - dic - ti - o - ne



Signature $\frac{\lambda}{\pi}$ ȝ̈. **3.** σου: the first Oligon has been written in the margin of D, but is needed. **7.** init. Signature πλ.α̈ > (= g). **9.** Read with B προς - (adding the Ison). **10.** fin. Signature of Barys in B (= f). **15.** - ε -: add an Elaphron from B, thus ⸜⸗ς. The similar passage in line 5 has the Elaphron. **18.** - η - read ⸝ only (so B); the dot in D may be a blot. This melodious hymn uses familiar material with good effect; and the interpretation gives no difficulty. A

few short passages are in the authentic Mode, as in line 16. D² has nothing of importance. Our MS agrees fairly closely with B throughout. The interlinear Latin version may encourage some precentor in the West to try the hymn.

No. 6. Mode II pl.

Df. 309. — From a.

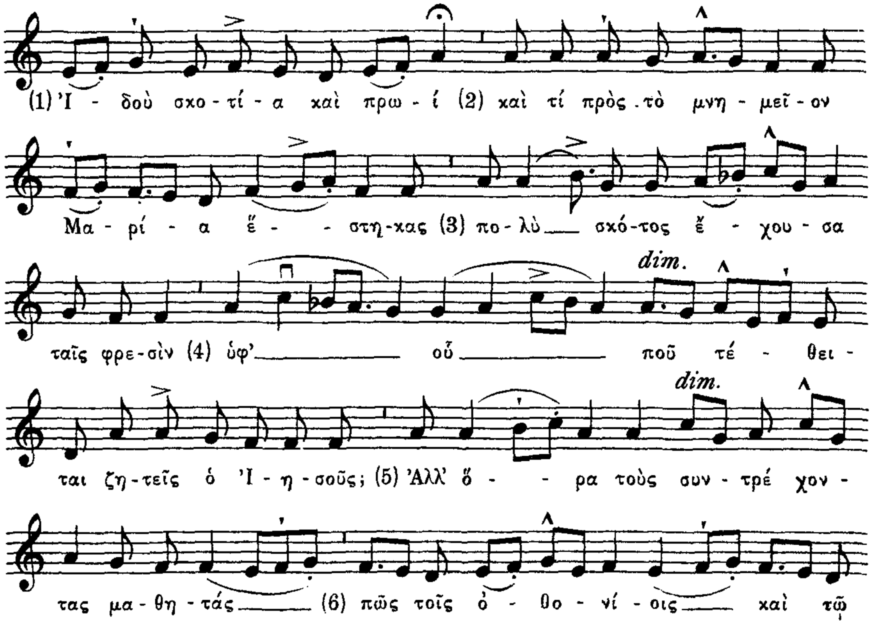



accel.
πι - στούν - - - - - των
dim.
dim.
ἔ - τι τῇ τῆς τρο - φῆς με - τα - λή - ψει (8) καὶ δι - δα - χῶν
ἀ - να - - μνή - σει (9) δι - ήν - - οι - - ξας αὐ - -
τῶν τὸν νοῦν τοῦ συν - ι - έ - ναι τὰς γρα - φάς
(10) οἷς καὶ τὴν πα - πρι - κὴν ἐπ - αγ - γε - λί - - αν καθ - υ - πο -
σχό - με - νος (β' = g) (11) καὶ εὐ - λο - γή - σαι αὐ - - τοὺς
δι - έ - - στης πρὸς οὐ - ρα - νόν
(12) Δι - ὸ σὺν αὐ - τοῖς προσ - κυ - νοῦ - - μέν σε
accel.
Var. 12. D²:
(13) Κύ - ρι - - - - ε δό - - - ξα σοι. (12) αὐ-τοῖς προσ -

Signature in D, B, T: [neumes] (= ef g a-). **1.** ἡ: read ⌣ with B and T (omit Ison). **2.** T has an Oligon over Θε - (D and B an Ison) and an Ison over εἱ - (B has an Oligon); D having confused the two readings, has here again an Ison. We follow B. **3.** fin. D repeats the a-signature given above; this looks forward. **5.** divide - ε - στει -, as T suggests. **5.** init. No dot in B, D, T, but all three have one before τὸν. **6.** - ξας: Seisma; Hyporrhoe annulled. || τας not very clear in D; T: [neumes]. **9.** read with B [neumes]; in D the upper sign might be either Ison or Klasma. **10.** We follow B: - λι - - αν καθ -; D is
a- b- d′ c′ b·ag
one note too high; T is in general agreement with B (cfr. B. S. A. XXI, 122). This Mode frequently modulates into the authentic, especially into Modes I and II. The first note of this hymn should be b-natural, as we begin in the authentic region.

No. 7. Mode III pl. (Barys).

Df. 309b. — From f.





Signature in D: (= f g e f-). T: (= f); B has both.
α - α - νες

1-2. We follow B in reading πρω - (not) and ε - στη ; T differs slightly; D has confused the two readings. **3.** Follow B: πο - λυ . The Hypsele in D seems to have been copied wrongly from the signature (= a), which T gives. **4.** Signature (= a) before ζητεῖς in D. **5.** init. B has the a-signature. D² has an obscure variant. **6.** T agrees closely with D in this line; so we may read with

(not)

T: οθονιοις ; B is right, but differs. **8.** Division clear in B:

πε - ρι του - του γρα - There are indistinct signatures in D before and after this line.

So far with the aid of B and T, which give us clear and correct versions, it has been easy to emend D; but now we find a more serious difficulty, since all known MSS in the Round Notation end this hymn on a wrong note, thus: D, T: g a b d′ c′ b a b; B, N: c′ d′ f′ c′ d′ c′ b b; Ambros. 733, O. 28 sup.: g a b d′ c′ b b (a g a b-b a b c′). In my previous article (B. S. A. XVI, 81). I was inclined to accept a cadence on b-flat; but I have now changed my mind for the following reasons:

(1) b-flat seems to be a passing-note, not a fundamental note in the modal system. There is no signature that implies it.

(2) Although the Trinity Hirmologus has examples of Mode I Plagal ending on g (subdominant) where Crypt. invariably gives d, yet in the Grave Mode I have found no example of an ending on b-flat, and that too after the study of many more hymns in the Octoechus and elsewhere. (The late and doubtful example quoted B. S. A. XXXI, 128, n. 3. ought not to affect our view of the Middle Byzantine System. The ending of Casia's hymn in Mode IV Plagal on c′, in Byz. Zt. XX, 1911, 463, is also highly uncertain).

(3) A cadence on b-natural, which makes a dissonance with the fundamental note, would be intolerable. (The Modern Greek version shows the f-form with cadence on f, not the b-natural-form).

I conclude therefore that the archetype in the Middle Byzantine tradition had an error; and hence I would correct the last line by transposing it a fourth lower, assuming that an original was interpreted either a or where or was really intended (according to Coislin usage, the Petaste being dynamic, while the progression was remembered). This change will put all our MSS right. The error extended even to the 17th century, Cod. B. M. Harl. 5544 (B. S. A. ibid., 127), but not to the 18th century, Cod. Moreatae, which gives a new composition (ibid. 131).

No. 8. Mode IV pl.

Df. 309b. — From c.





Signature not very clear in D, but meant for πλ.δ' (g- c' c'-).

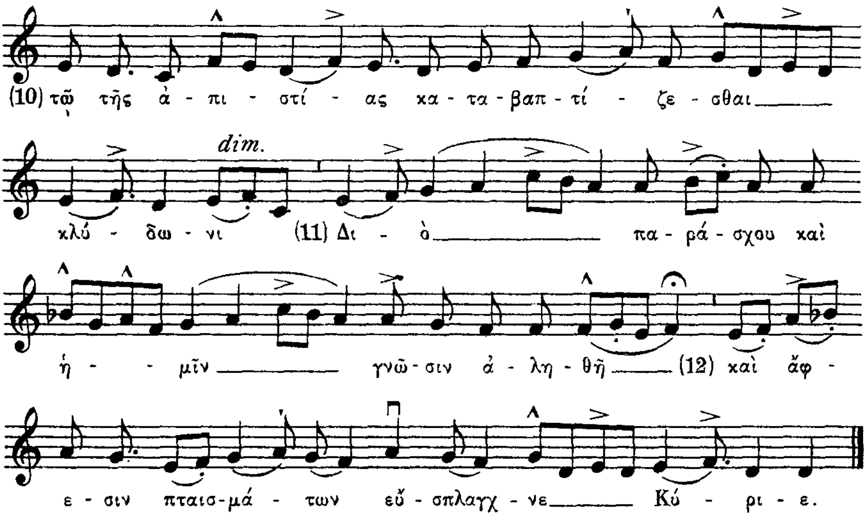
2. D² has a wrong reading: σκον των αγ- (instead of e f).
bc' a

3. αυ] - του is needed, and B gives this; D not very clear. **4.** Corrupt in D although the right note is regained. Omit the Ison over ἀλλ', but write Ison instead of Oligon over -νει (correct, but slightly differing version in B; see B. S. A. XXXI, 132). **5.** init. D has the signature (= c') and (in rasura) ; c' is required; read for
Δι - - - - - - - -
the first Ison. (B again supports our view). **6.** Read with B πεμ-, not . || The order (clear in B) is σοις μα-. **7.** Order in D:
φε - - - - -. **9-10.** Here we touch Modes II and III which require b-natural in several places.

No. 9. Mode I pl.

D f. 310. — From d.

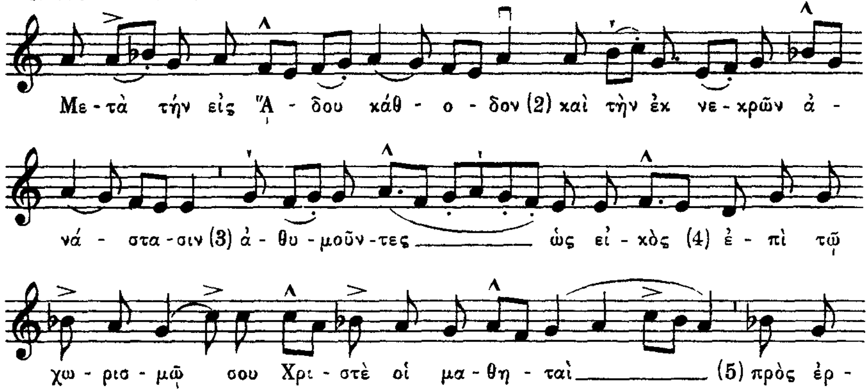




Signature πλ.α̈. **4.** fin. An unusual ending, but there is no apparent mistake. B is too unlike to help us. **9.** init. Again unusual, as the leap of a 5th is mostly d-a in this Mode; but such phrases are not altogether tied to certain notes; B is right, but differs (B. S. A. XXXI, 136-8). **11.** fin. The signature is obscure, but the notes are clear. As often in this Mode, there are several passages in the First Authentic, where b-natural is required.

No. 10. Mode II pl.

Df. 310b. — From a.



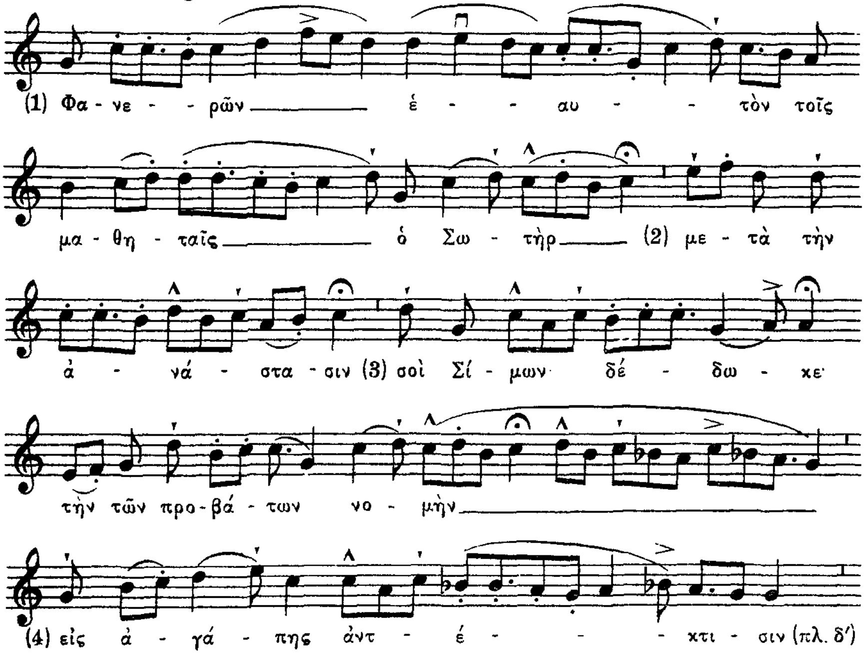

γα - σί - - αν ἐ - - τρά - πη - -
σαν (6) Καὶ πά - λιν πλοῖ - α καὶ δίκ - τυ - α (β̈ = g) (7) καὶ ἄ - -
γρα οὐ - δα - - μοῦ (8) Ἀλλ - λὰ σὺ Σῶ -
τερ ἐμ - φα - νι - σθεὶς ὡς Δε - σπό - της πάν - των (πλ. β′ = e) (10) δε - ξι - οῖς
τὰ δίκ - τυ - α κε - λεύ - εις βα - λεῖν (πλ. β′ = e) (11) καὶ ἦν ὁ λό -
γος ἔρ - γον εὐ - θύς (πλ. β′ = b) (12) καὶ πλῆ - θος τῶν ἰχ - θύ - -
ων πο - λύ (13) καὶ δεῖπ - - νον ξέ - νον ἕ - τοι - μον
ἐν γῇ (14) οὗ με - τα - - - σχόν -
των τό - - τε σου τῶν μα - θη - τῶν (πλ. β′ = e) (15) καὶ ἡ - μᾶς νῦν νο -
η - τῶς (β̈ = g) κατ - α - ξί - ω - σον ἐν - τρυ - φῆ - σαι



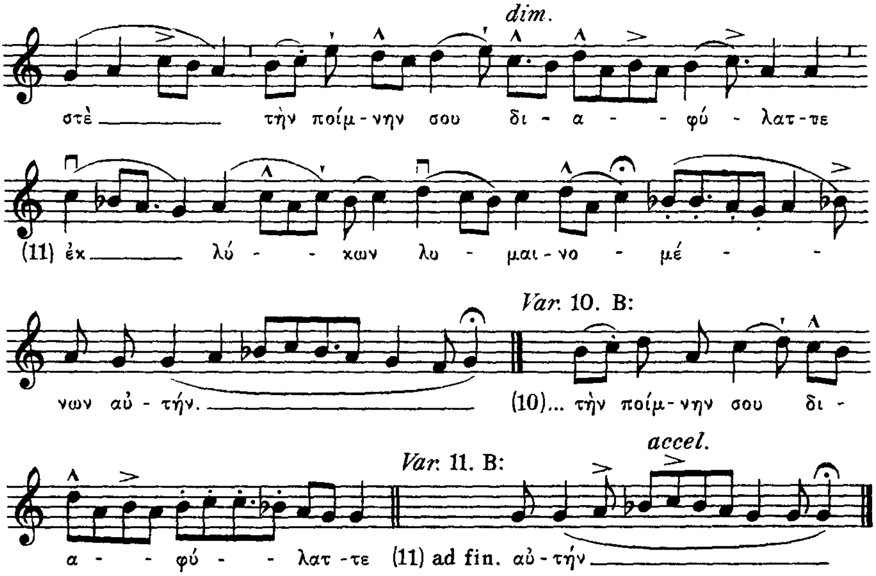
Signature in D and B (= e f g a-). **1.** Read with B -τα (adding the Ison). **5.** D is obscure but seems to read -σι - - - - αν which gives a satisfactory melody; B is right, but differs. || Probably -πη (not D v. l.). **8.** Probably συ (not). This is in general agreement with B (B. S. A. XXXI, 140). **14.** Probably omit the small sign (Petaste or Klasma) over -σχον] -των. If the latter, it may have been an alternative to the Diple; B is right but differs. **15.** Read with B και, not . The group Seisma occurs more than once, , the Hyporrhoe losing its value.

No. 11. Mode IV pl.

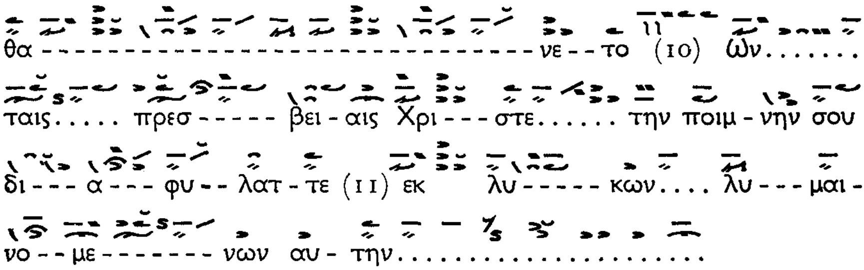
Nf. 99. — From **g**.




dim.
(5) τὴν τοῦ ποι - μαί - - νειν (δ̈=g) φρον -
τί - - δα αἰ - - τῶν
(6) Δι - ό σοι ἔ - λε - γεν (πλ. δ') Εἰ φι - - λεῖς Πέ -
dim.
τρε (7) ποί - μαι - νε τὰ ἀρ - νί - - - α
μου ποί - μαι - - - νε τὰ πρό - βα - τά μου
sfz
(8) ὁ δὲ εὐ - θέ - ως ἐν - δειχ - νύ - - - με -
accel.
- - - νος τὸ φι - λό - στορ - γον (9) πε - ρὶ τοῦ
dim.
ἄλ - λου μα - θη - τοῦ ἐ - πυν - θά - - - -
- - - - - - - νε - το (10) Ὧν
ταῖς πρεσ - - βεί - αις Χρι - -



We give the neumes in full from N: (1) Φα - νε - - - ρων . . . . . ε - - - αυ - - - - - - τον τοις μα - θη - ταις . . . . . . ο Σω - - - τηρ . . . (2) με - - τα την α - - - να - - στα - σιν (3) σοι Σι - μων δε - - δω - - κε την των προ - βα - - των νο - - μην . . . . (4) εις α - γα - πης αντ - - ε - - - - - - κτι - σιν (5) την . . . . του ποι - - μαι - - - νειν φρον - - τι - - - - - - δα αι - - - των . . . . (6) Δι - ο σοι ε - - - λε - - - γεν Ει φι - - - - λεις Πε - τρε (7) ποι - - μαι - νε τα αρ - - - - νι - - - - - α μου ποι - - - μαι - - - - - - - - - νε τα προ - βα - τα μου . . . (8) ο δε ευ - θε - - ως εν - δεικ - - νυ - - - - - - - - με - - - - - - - νος . . . . το φι - - - λο - - στορ - γον . . . (9) πε - - - ρι του αλ - λου μα - θη - - - του ε - - - πυν - -



In D several signs on the left-hand margin have been rubbed away. **8.** - με: Psephiston sfz. || The expanded endings seem to be later than the rest of the music. Scribes often added them in any vacant space.

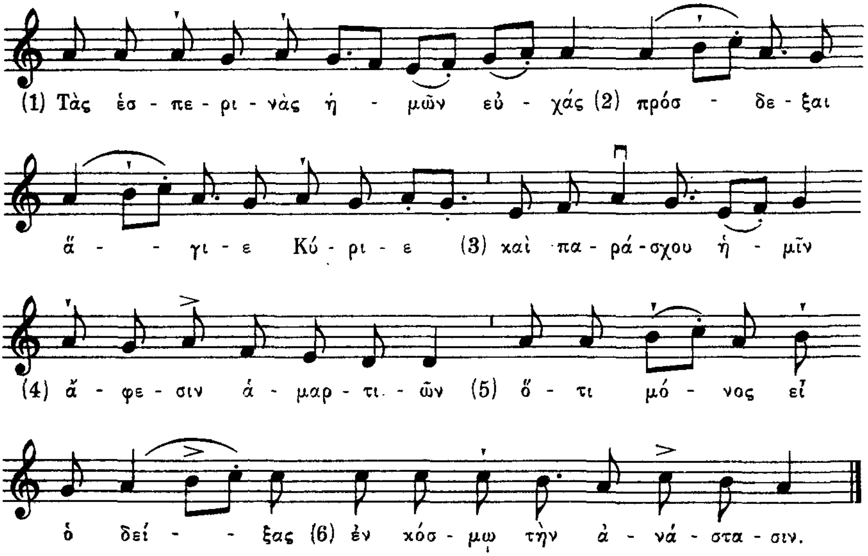
THE RESURRECTION-VERSES OF THE OCTOECHUS

Note:

The lines are numbered as in the *Anthologia* (if the hymn is found there); otherwise as in the *Paracletice*, with a few exceptions mentioned below.—The references to N are for the second volume of that MS.—See Introduction, p. XII.

No. 1. Mode I.

Nf. 100; Par. 3. (Words *Anthol.* 117.) — From a.

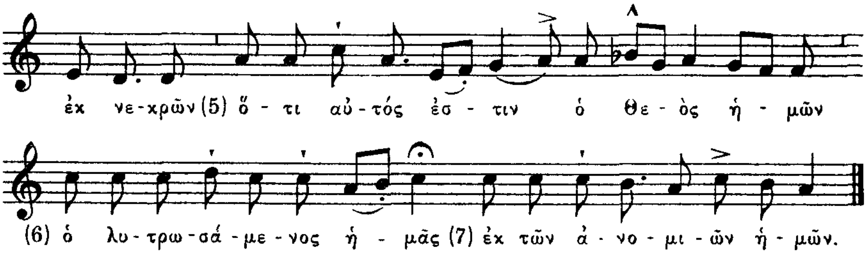


Signature (I, II, III) ȝ′′. The words of Hymns I-III are in the Anthologia Graeca Carminum Christianorum of W. Christ and M. Paranikas. The music is given from a late MS by O. Fleischer: Neumenstudien, T. III, Uebertrag. pp. 14-16. This late MS punctuates after lines 1 and 3. The melody shows a very faint likeness to N, which we do not find in the other hymns.

No. 2. Mode I.

Nf. 100; (Words *ibid.*) — From a.

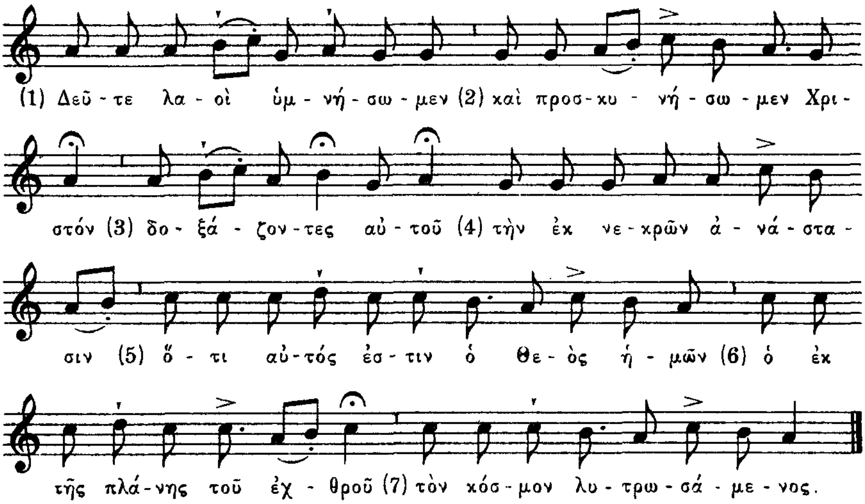




We restore the punctuation after lines 1 and 4 from Fleischer's MS. It is also needed after l. 5, where there is a cadence in Mode III Plagal. For lines 1 and 2 cf. Ps. 48. v. 12.

No. 3. Mode I.

Nf. 100 b; (Words *ibid.)* — From a.



We again supply from Fleischer the division after l. 6. His MS divides line 4 into two versicles, the second much embellished: α - να - στα - - - - - - - - - - - σιν. After this hymn both in N and in Fleischer's MS comes Εὐφράνθητε οὐρανοί, the first of the Stichera Anatolica, for which see our former volume.

No. 4. Mode II.

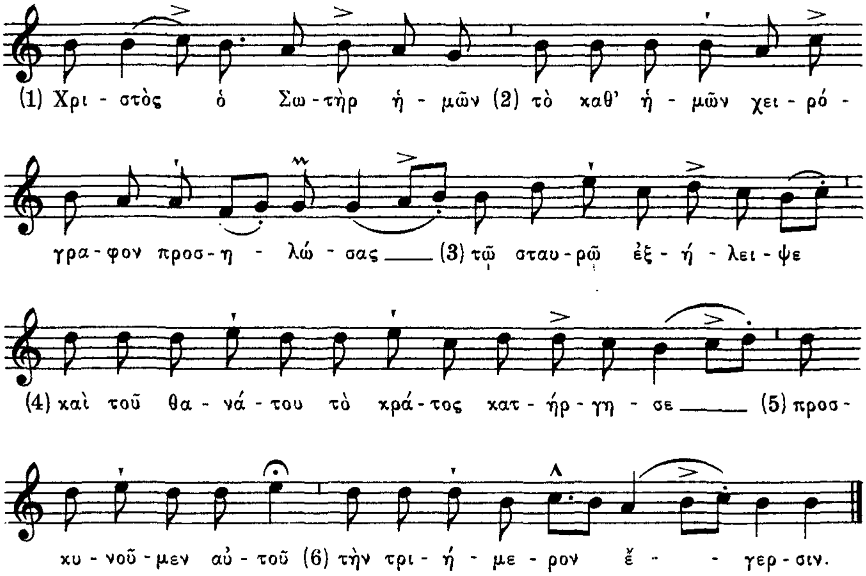
N f. 103; Par. 56. — From b.



Signature ϋ≤. Cod. Morcatae, a small MS that I bought at Athens in 1912, written in the early 18th century, contains the present series of hymns, beginning at Hy. 4, line 5 (the earlier part is missing). The style resembles Fleischer's text, which is not older than the 17th century; but Mor. is deficient in punctuation.

No. 5. Mode II.

Nf. 103. Par. 56. — From a.

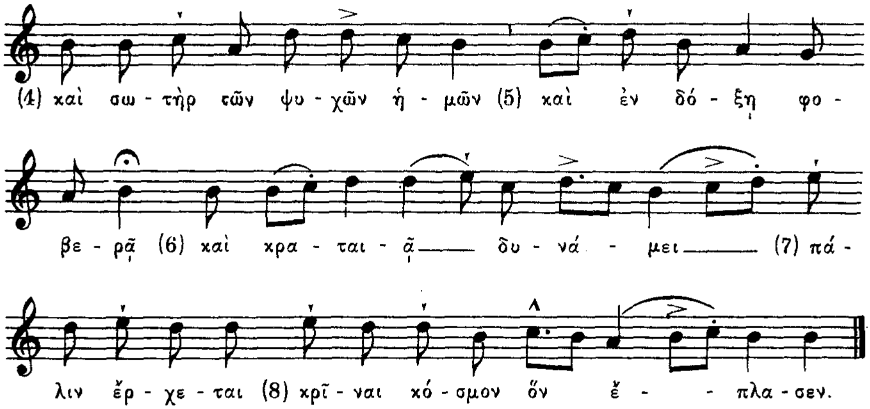


Signature as in No. 4. Mor. has no stop at (3), but after σταυρῷ instead, none however at ἐξήλειψε. **5.** fin. Stop in Mor. In lines 2 and 3 the allusion is to Colossians II, 14.

No. 6. Mode II.

N f. 103 b; Par. 57. — From b.

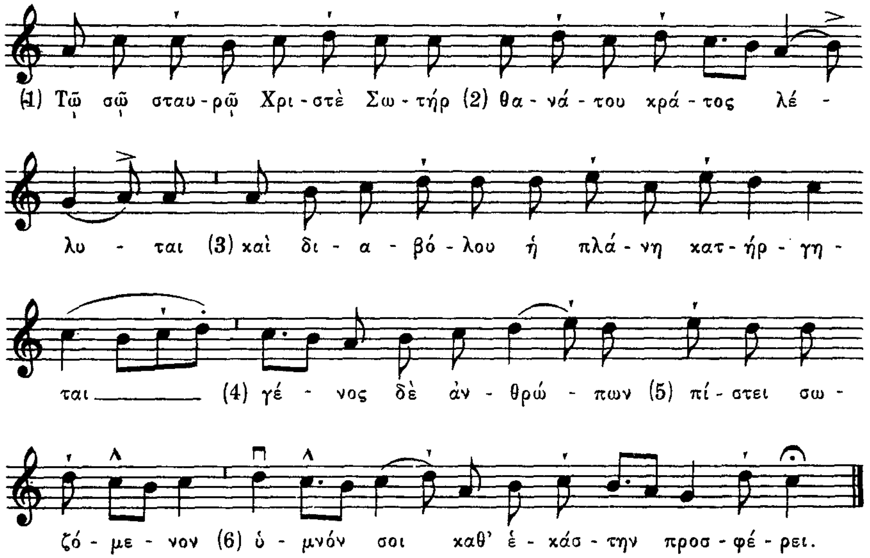




Signature as in No. 4.

No. 7. Mode III.

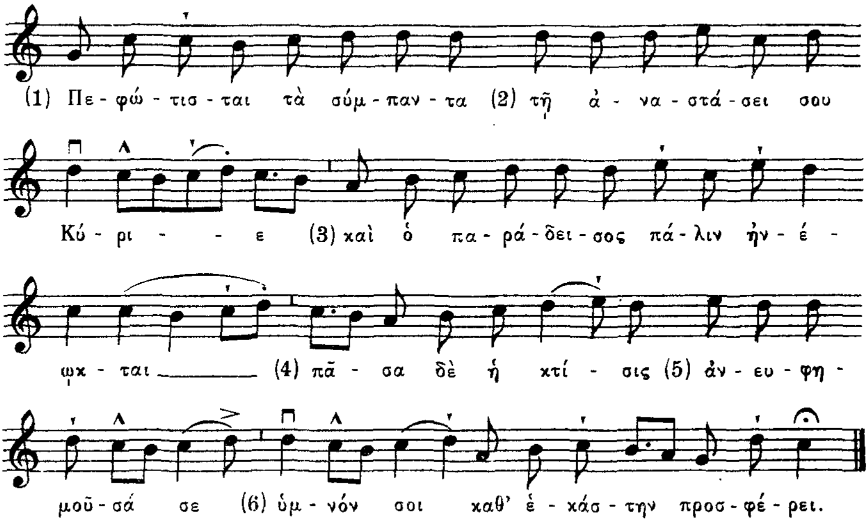
Nf. 107; Par. 104. — From a.



Signature (= a).

No. 8. Mode III.

N f. 107; Par. 104. — From a.



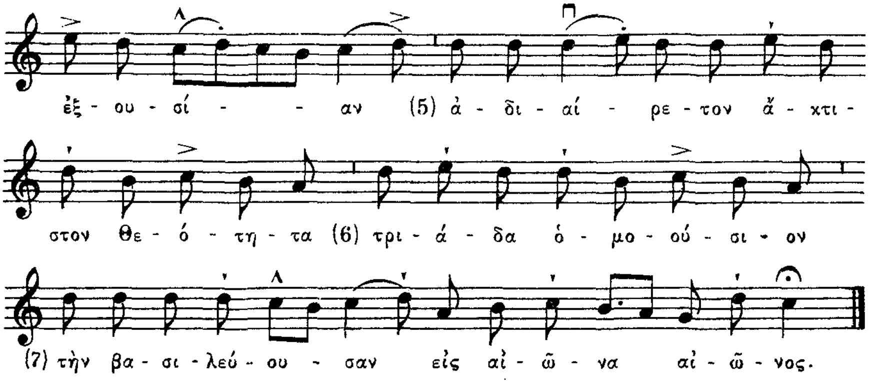
Signature as in No. 7. There is a mistake in N; and as lines 3-6 repeat the melody of Hymn 7, we must correct the earlier part. I have made a small emendation in line 2. it often happens (as our readers will remember from D) that a Petaste, meant as an alternative to an Oligon or Oxeia, appears in the MS as an addition to either of them;

(1) πε - φω - τισ - ται τα συμ - παν - τα (2) τη α - να - στα - σει σου
(cod. σου) Κυ - ρι - - - ε.

No. 9. Mode III.

Nf. 107; Par. 104. — From α'.





Signature (= c′).

No. 10. Mode IV.

N. f. 110 b; Par. 152. (Words *Anthol.* 118.) — From g.



Signature (= g). **8.** N: ανεκαινισας.

No. 11. Mode IV.

Nf. 111; Par. 152. *(Anthol. ibid.)* — From g.



Signature as in No. 10. N is at fault and we have been forced to make two emendations, both corresponding to common mistakes in other MSS. The first two and last two lines are undoubtedly sound; cadences on f, as in lines 3 and 4, are good in this Mode; the error is probably in lines 5-7, which we restore thus: (5) του θα - να - του

τα δεσ - μα (cod. - μα) (6) ως Θε - ος δι - ερ - ρη - ξας (7) Δι - ο (cod.) προσ - κυ - νου - μεν.

No. 12. Mode IV.

Nf. 111; Par. 153. *(Anthol. ibid.)* — From g.



Signature as in No. 10.

No. 13. Mode I. pl.

Nf. 115; Par. 205. (Words *Anthol.* 119.) — From d.

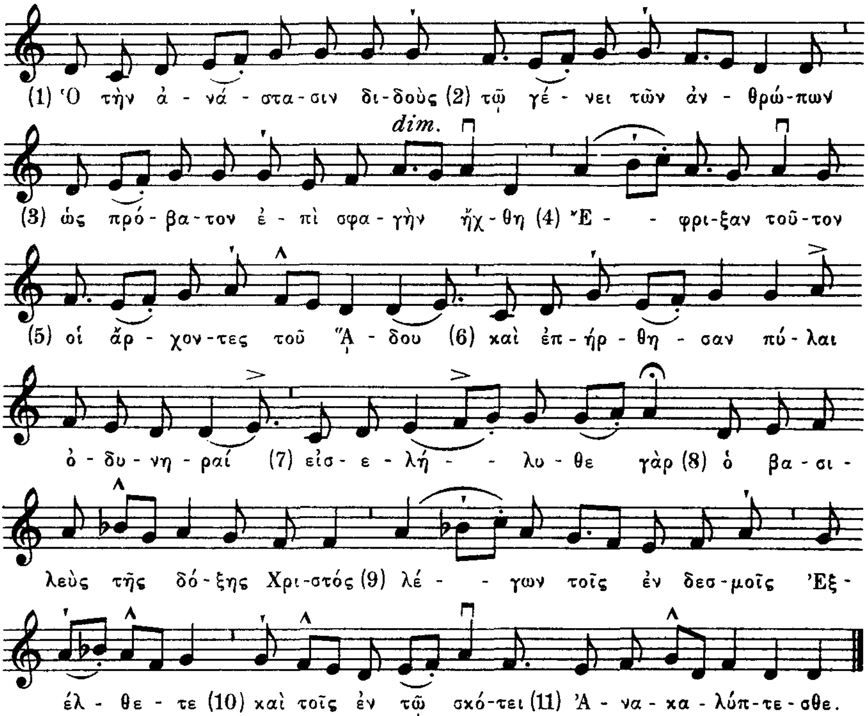




Signature πλ.α̏ (= d). No MS has a dot after line 1, 3 and 5. That after line 4 is added from Mor.

No. 14. Mode I. pl.

Nf. 115; Par. 205. *(Anthol. ibid.)* — From d.



Mor. punctuates before l. 6. Reference in ll. 6 and 7: Ps 24. v. 7. **9.** We may keep b-flat here, because of the nearness of f. Hymns 14 and 15 have the same signature as 13.

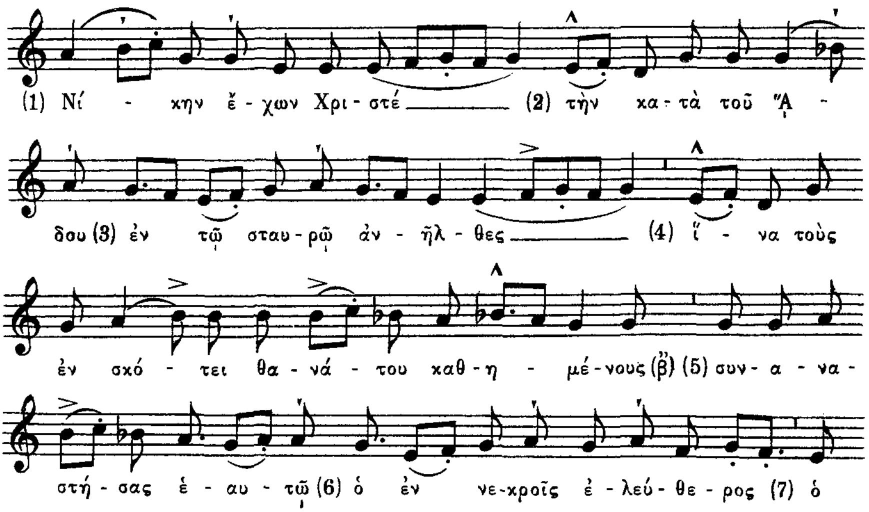
No. 15. Mode I. pl.

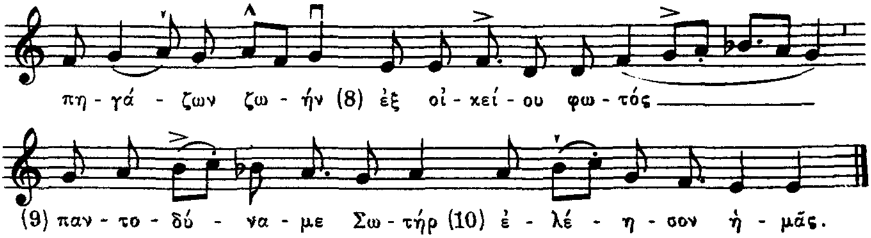
N f. 115 b; (Words: *ibid.*) — From d.



No. 16. Mode II. pl.

N f. 119 b; Par. 254. — From a.





Signature (= a). In Mode II Plagal there are many passages where either b-flat or b-natural would be satisfactory. We usually keep b-flat in a descent to g or to lower note, but b-natural before a cadence on a or in ascent to c′ or higher. **1.** fin. and **3.** fin. The figure e-f g f g- is called Thes-kai-apothes and is marked in the latter place by its proper sign in a late hand. **4.** Ps. 107. v. 10.

No. 17. Mode II. pl.

Nf. 120; Par. 254. — From a.



Signature as in No. 16. Here the late hand has added the sign Thes-kai-apothes in line 1. fin. and 3. fin. **5.** Par.: κραυγάζοντες; N: κραυγάζωμεν.

No. 18. Mode II. pl.

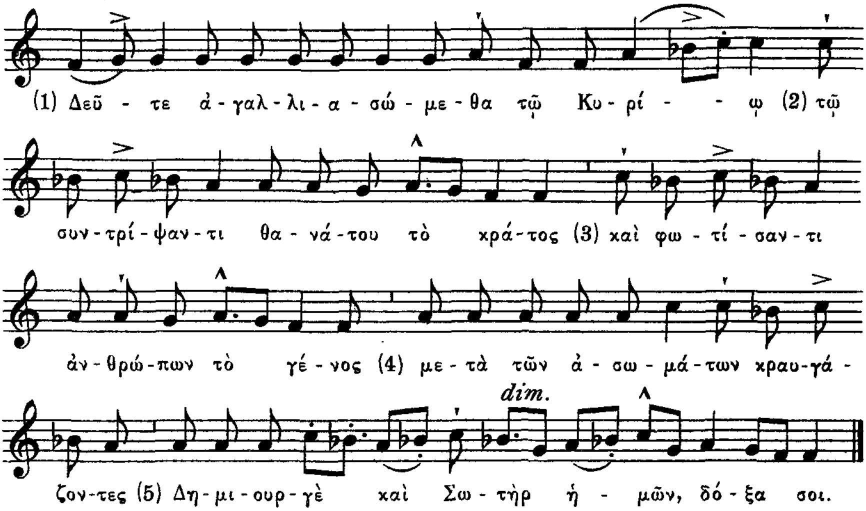
Nf. 120; Par. 255. — From g. (v. adn.)



Mode II Plagal may begin from g, but usually with the signature πλ.β" ≤, whereas the signature found here β" is usually for the authentic Mode. **3-9.** Ps. 139. vv. 1-11. **11.** init. Over σοι the Enarxis ⵎ marking the beginning of a phrase.

No. 19. Mode III. pl. (Barys.)

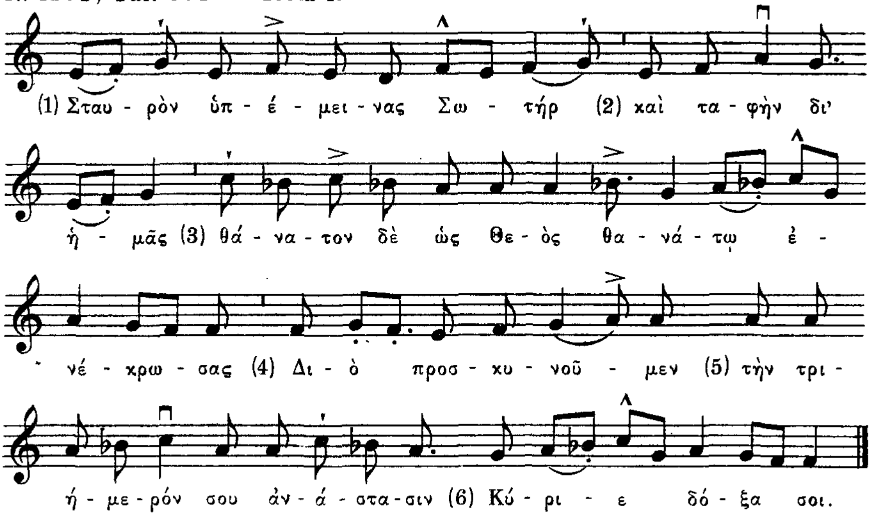
Nf. 123b; Par. 302. — From f.



Dot after l. 3 in Mor. This hymn and 20 and 21 have the usual signature ꞷ⸗ (= f).

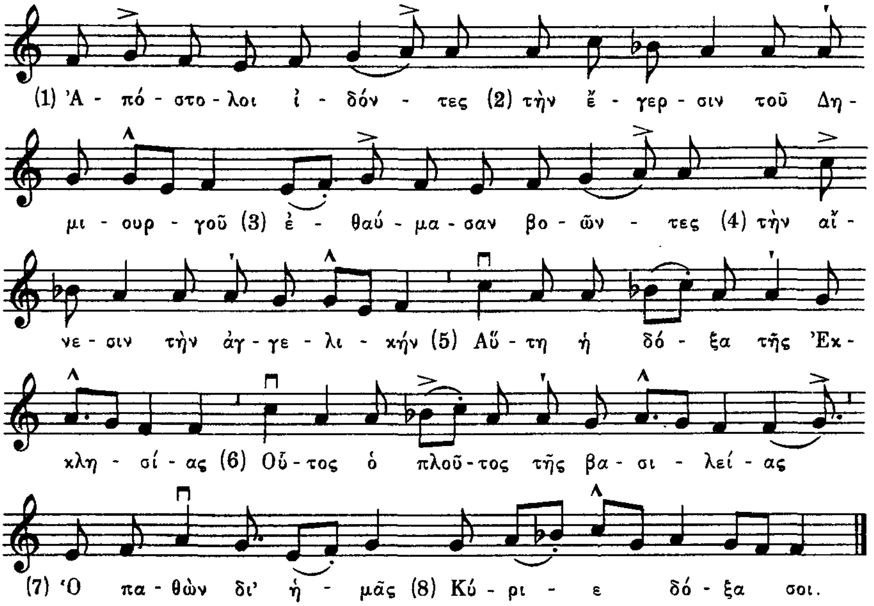
No. 20. Mode III. pl. (Barys.)

N. 123b; Par. 302. — From f.



No. 21. Mode III. pl.

Nf. 124; Par. 302. — From f.



In the Paracletice lines 1-4 are given as two lines. The MSS have little punctuation.

No. 22. Mode IV. pl.

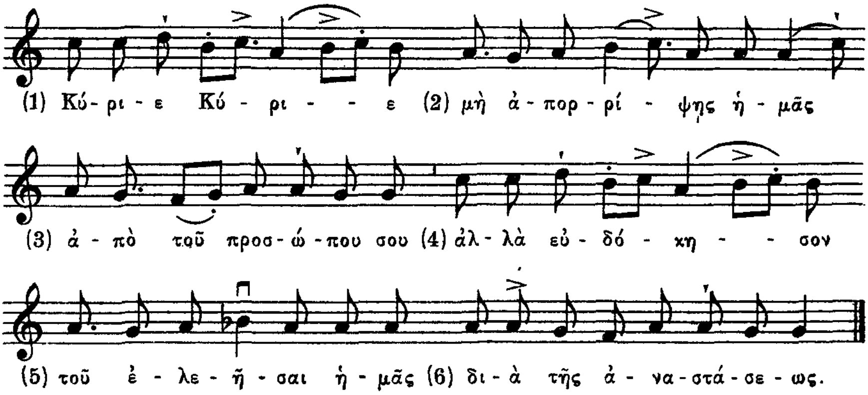
Nf. 127; Par. 350. — From c'.

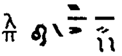


Signature $\frac{\lambda}{\pi}$ (= c). Punctuation after line 2 in Mor.

No. 23. Mode IV. pl.

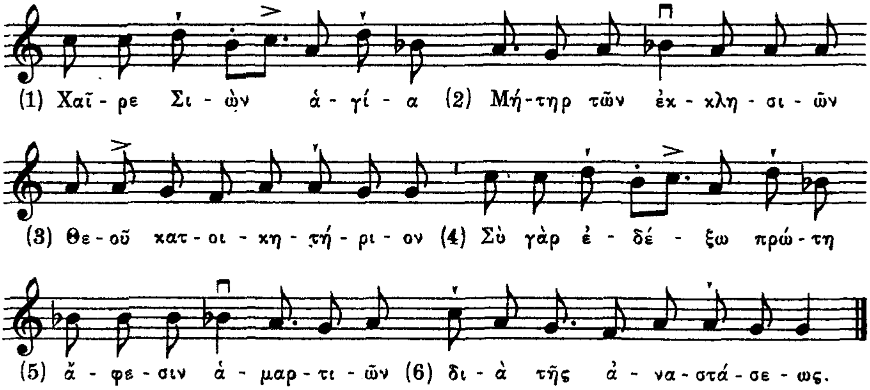
Nf. 127; Par. 350. — From c′.



Lines 4-6 repeated from Hymns 23 and 24 have the signature  (= c′).

No. 24. Mode IV. pl.

Nf. 127; Par. 350. — From c′.



THE DOGMATIC HYMNS FOR OUR LADY

ΣΤΙΧΗΡΑ ΔΟΓΜΑΤΙΚΑ

by S. JOHN of DAMASCUS

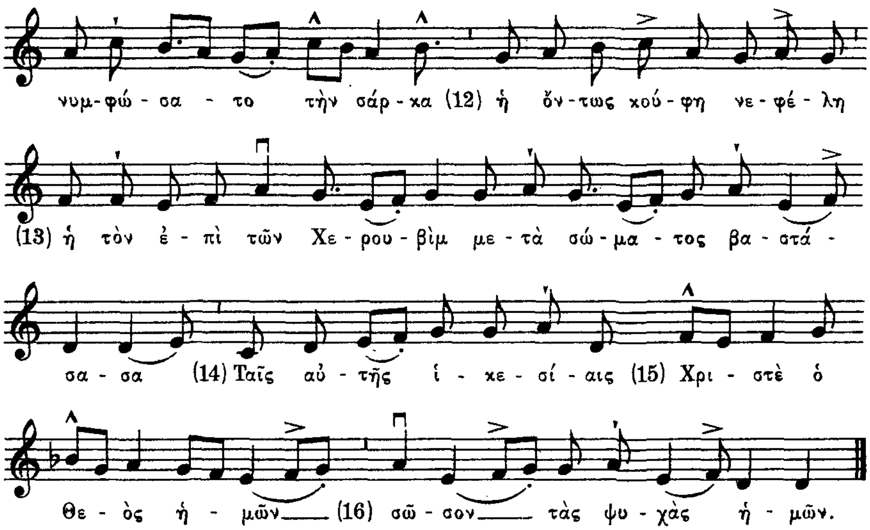
Note:

The references to N are for the second volume of that MS.—For the scriptural allusions, giving the Old Testament types of the Virgin Mary, see G. R. Woodward, *The Most Holy Mother of God in the Songs of the Eastern Church*.—See Introduction, p. XIV.

No. 1. Mode I.

N f. 135 b; E f. 387 b; Par. 3. — From a.





1. E: -η-γυ-ρις ση-με-ρον (N nearly the same). **3.** -ε-τω
a g e-f a d e-f g-a a

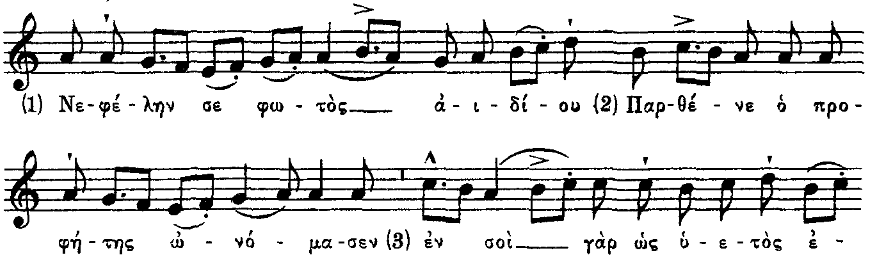
η αν-θρω-πο-της (= f). **5.** η α-γι-α Θε - ο-το-. **8.** -στη-
a g a·g f- f- b c′ d′ c′·ga cb a- b♭

ρι-ον....... (not -ρι- as E gives). **13.** fin. N², E² add the Little
gf ef (dim.) d

Kylisma, meaning d-e f e c d e as an optional ornament; this recurs in line 1 of the next hymn at -τὸς.

No. 2. Mode I.

Nf. 135b; Par. 3. — From a.

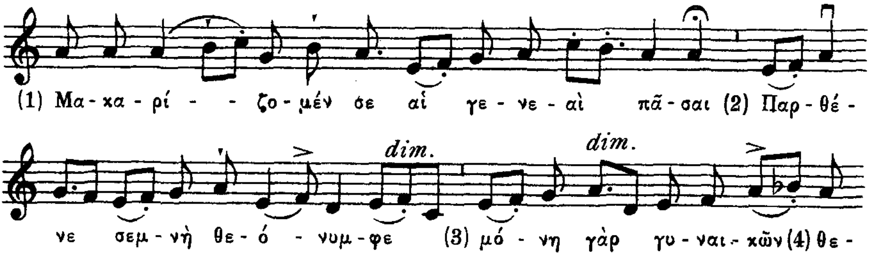




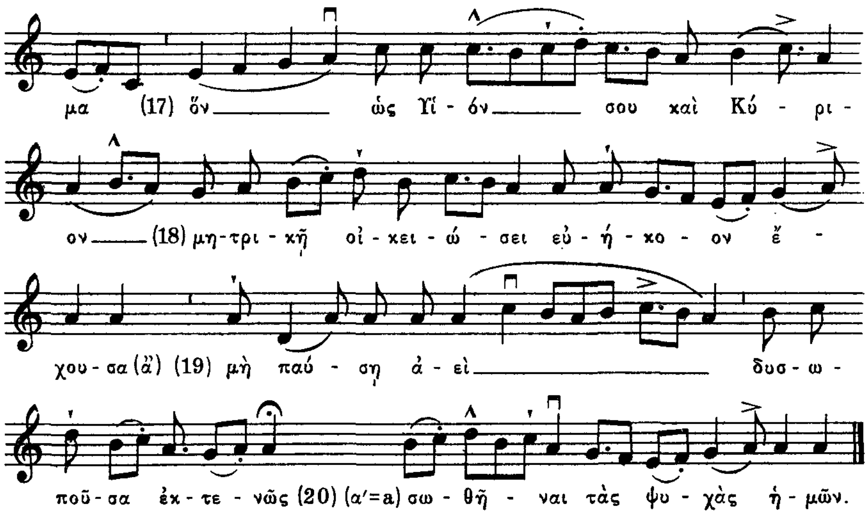
Hy. 2-4 are not found in B, nor in E, but the text of N is sound.

No. 3. Mode I.

Nf. 136; Par. deest. — From a.

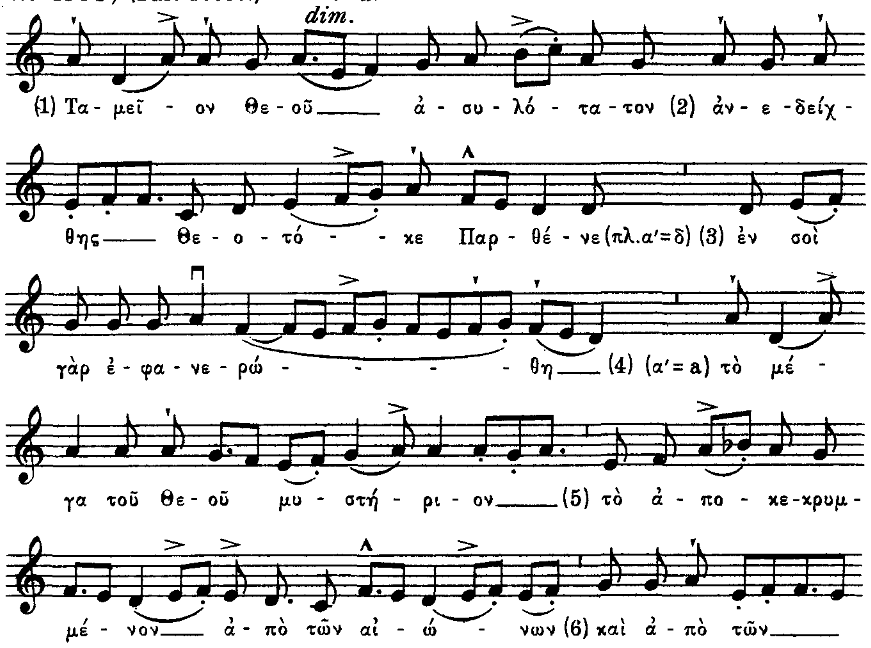


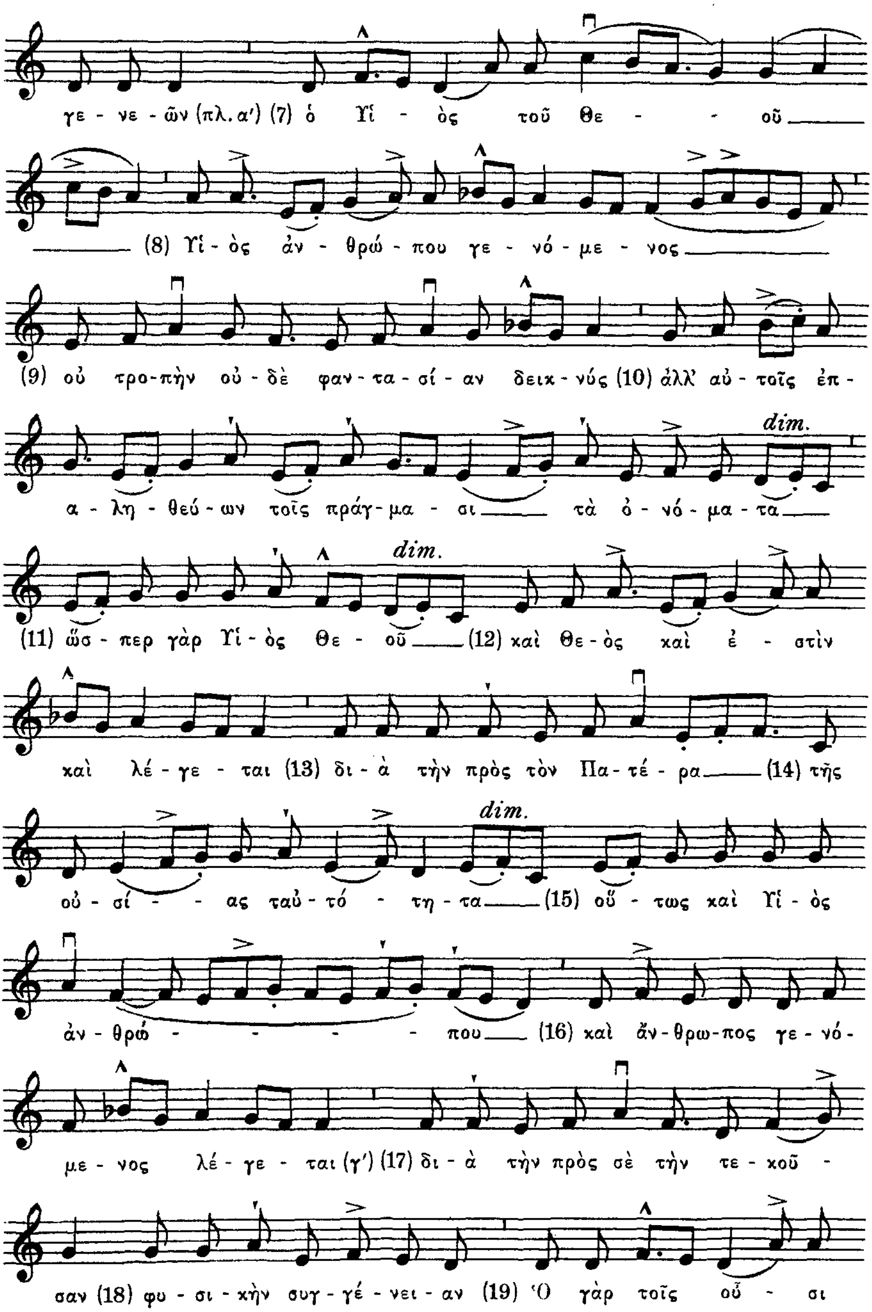

dim.
ο - τερ - πὴς ὤφ - θης να - ὸς (5) τοῦ
Βα - σι - λέ - ως τῶν οὐ - ρα - νῶν (6) πε - ρι - κε - κοσ - μη -
μέ - νος τῷ Πνεύ - μα - τι τῷ Ἁ - γί - ῳ (7) ὁ ἀ - χώ - ρη -
τος καὶ ἀν - α - - φὴς (8) ἐν γα - στρί σου
πε - ρι - γρά - φε - ται σάρξ (9) καὶ ὁ ὀ - χού - με - νος ἐ - πὶ τῶν
σε - ρα - φὶμ φο - βε - ρῶς (10) ἐκ μα - ζῶν σου ζω - ηρ - ρύ - των (11) γα -
λου - χεῖ - ται ὡς παῖς νε - ο - φα - νής (πλ. ἀ) (12) Θε - ὸς γὰρ ὢν
ἠ - ξί - ω - σε (13) δι' εὐ-σπλαγχ - νί - αν ἄκ - ραν ἀ - να - μορ -
φώ - σα - σθαι (14) δι - ά σοῦ τὸ ἀν - θρώ - πι - νον
(15) καὶ χα - ρί - σα - σθαι τού - τῳ (16) Θε - ό - τη - τος ἀ - ξί - ω -



No. 4. Mode I.

Nf. 136b; (Par. deest.) — From a.

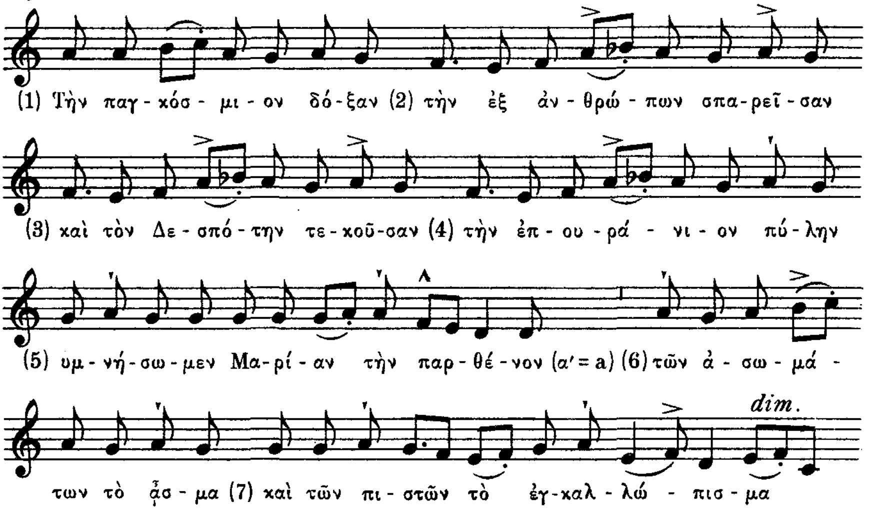



γε - νε - ῶν (πλ. α′) (7) ὁ Υἱ - ὸς τοῦ Θε - - οῦ
(8) Υἱ - ὸς ἀν - θρώ - που γε - νό - με - νος
(9) οὐ τρο-πὴν οὐ - δὲ φαν - τα - σί - αν δεικ - νύς (10) ἀλλ' αὐ - τοῖς ἐπ -
α - λη - θεύ - ων τοῖς πράγ - μα - σι τὰ ὀ - νό - μα - τα
dim.
(11) ὥσ - περ γὰρ Υἱ - ὸς Θε - οῦ (12) καὶ Θε - ὸς καὶ ἐ - στὶν
dim.
καὶ λέ - γε - ται (13) δι - ὰ τὴν πρὸς τὸν Πα - τέ - ρα (14) τῆς
οὐ - σί - - ας ταὐ - τό - τη - τα (15) οὕ - τως καὶ Υἱ - ὸς
dim.
ἀν - θρώ - - - - που (16) καὶ ἄν - θρω - πος γε - νό -
με - νος λέ - γε - ται (γ′) (17) δι - ὰ τὴν πρὸς σὲ τὴν τε - κοῦ -
σαν (18) φυ - σι - κὴν συγ - γέ - νει - αν (19) Ὁ γὰρ τοῖς οὖ - σι



No. 5. Mode I.

Bp. 223; (NE Par. desunt) — From a.





The neumes are clear in B, but the hymn is not free from difficulty, as lines 17-21 seem to be a fifth too low. It would be easy to assume that line 17 was meant to read from the middle Finalis a; but as the MS-reading is not impossible, I have made no change. The signature of Mode I Plagal stands at the end of lines 17 and 19.

There is very little punctuation in the MS.

This hymn is the first of the Dogmatica in B. They are headed Στιχηρὰ δογματικὰ κατ' ἦχ(ους)· ποίημα Κυρίου Ἰω(άννου) τοῦ Δαμασκηνοῦ.

No. 6. Mode II.

Nf. 137; (Ef. 387b); Par. 56. — From g.





Signature β (= g). B begins line 1 with the signature (= g), but has no important variants. **4.** E: πα-θη ουκ αρ-νου-μαι την αν-, (g f-e d g a g g a) written above and not very clear. **6-8.** ην-οι-ξεν (7) ως αν-θρω-πος (8) παρ-θε-νι-ας δε. (g· ef g bg a-g fe e- (= b) b b g ab b) **10.** E: -τως εκ μη---(adding —). (a b·a g- c′a) **13.** fin. E only has the Little Kylisma added by Man. II (optional ornament). **Text: 4.** ὁρῶν τ. π. om. Par. **7.** Par.: φιλάνθρωπος. **10-13.** Par. diff. **14.** Par.: ἐξῆλθε.

No. 7. Mode II.

Nf. 137; (Bp. 226); Par. deest. — From b.





Signature (= b). **1.** fin. N[2] adds the subsidiary called Thes-kai-apothes, given a summary of the phrase. **3.** init. N: β″ falso.

12. B: ο - - - - - - - - - θεν . . . εν δυ -. **13.** fin. B adds the Kylisma
g f ga b a· gf g- f e d- g g

- ται . **18.** B: αυ - τον ι - κε - τευ - ε ευ -. Otherwise
b- (accel.) c′ b c′ a b a bc′ g g f e e

B agrees well with N. Some trifling variants in N are omitted.

No. 8. Mode II.

Nf. 137b; (Bp. 226); Par. deest.— From b.




(11) τῶν οὐχ ὁ - μο - ου - σί - ων καθ' ὧν τὴν ἀ - πόρ - ρη - τον
(12) ἀπ - ερ - γά - - σα - το ἕ - νω - σιν (13) με - τα - βο - λῆς
δί - χα καὶ φύρ - σε - ως (14) ὡς τὰ μὲν θεῖ - - α
dim.
ἐν - ερ - γῶν Θε - ός (β' = g) (15) αὐ - τὸς καὶ τὰ ἀν - θρώ - πι -
να (16) καθ - υπ - έ - - στη ὡς ἄν - θρω-πος (17) τὴν οὐ -
ρά - νι - ον ἡ - μῖν και - νο - ποι - ή - σας ζω - ὴν (18) πρὸς
ὃν σεμ - νὴ θε - ο - μα - κά - ρι - στε (19) γέ - νου
ἡ - μῖν πταισ - μά - - των πολ - λῶν (β' = g) (20) κατ - αλ - λα - γὴ
καὶ ἄφ - ε - σις (21) Μή-τηρ ὄν - τως γὰρ ἐ - δείχ - θης Θε -
οῦ (22) τοῦ εἰ - ρη - νο - ποι - οῦν - - τος τὰ σύμ - παν - τα.
dim.

Signature as in No. 7. **2.** B: -δι-ου γεν-νη-σε-ως. **3-4.** B: εκ σου
c′-d′ d′ e′ e′ a bc′ a a

α-πει-ρο-τρο-πως (4) ο-. **11-13.** B: -πορ-ρη-τον (12) απ-
a bc′ g g ef d b a g- g

ειρ-γα-σα-το ε-νω-σιν (13) με-τα-βο-λῆς δι-. **13.** fin. Sig-
a b-c′ b a b ga a- a a bc′ g·f ef

nature in N. **16.** fin. N wrongly has β̈ (= g). **19.** B: γε-
ef g a- b

νου η-μιν πταισ-μα-των πολ-λων β̈ (= g); B²: η-μιν. **21-22.**
d′ c′· b a c′ a b- a g g c′·g a

-θης Θε-ου β̈ (22) του ει-ρη-νο-ποι-. **Text: 13.** N: μεταβολη.
g g g (g) g bc′ b a bc′

No. 9. Mode II.

N f. 138; (B p. 227); Par. deest. — From g.




σαι μυ - στή - ρι - ον (11) (β′= b) ὁ Λό - γος σὰρξ ἐ - γέ - νε -
το (12) καὶ τρο - πὴν μὴ ὑ - πο - στὰς τὸ σύν - ο - λον (β′ = g)
(13) εἰς ἑ - αυ - τὸν ἀν - ε - πλά - σα - το (14) τὴν ἀπ - αρ - χὴν τοῦ
ἀν - θρω - πεί - ου φυ - ρά - μα - τος (15) οὐχ εἰς δύ -
ο με - ρισ - θεὶς υἱ - ούς (16) ἀλλ᾽ ἑ - νὶ προσ - ώ - πῳ καὶ
μι - ᾷ ὑ - πο - στά - σει (17) ἑ - κα - τέ - ρων τῶν φύ - σε -
dim.
ων τὴν σύν - ο - δον ποι - η - σά - με - νος (β′ = g) (18) τὴν δι -
α - φο - ρὰν ἑ - κά - στης οὐ - σί - ας γνω - ρί - σας ἡ - μῖν
dim.
(19) με - τὰ τῆς θά - τέ - ρου κοι - νω - νί - ας (20) ἐν - ερ - γού -
dim.
σης τὰ θεῖ - ά τε καὶ ἀν - θρώ - πι - να (21) πά - σχων



The signature is right in B , but wrong in N, the neumes being the same. B repeats the signature at line 2. fin. **5-6.** B:

-να - του ουκ αν ε - λυ - τρω -. **8.** B: γα - στρι - σον. **12.** B: - πην
g-ab a- b c′ b c′· b a-c′ c′· g a d′

μη υ - πο - στας. **14.** B: - τος , with Little Kylisma, implying an
c′ b c′ a e·-f·e

optional ornament, in Man. II. **16.** B: - ω - πτῳ και μι - α υ-
b· ag b b bc′ a

17. B: - δον ποι; B² = N. **19.** B: - ρου κοι - νω; B²: κοι - νω.
b a a f g f ga g·f

20. B: εν - ερ - γου - σης τα θει - α τε και τα αν -. **21.** B: σαρ - κι
g a b-c′ b a a bc′ g·f ef g bg a b-

(22) εκ. **22.** B: - ρος α - να - στας. **23.** B: εκ των δεσ - μων **25.** B
g ag· e gf g- g g g bc′

differs, but is wrong; probably read παι - - - adding an Ison; for the notes, see above.

No. 10. Mode II.

Nf. 139; (Par. deest.) — From b.





N is our only authority and reads clearly, giving the usual b-signature at the beginning.

No. 11. Mode III.

Nf. 139; (Ef. 388; Bp. 228); Par. 104. — From c′.



Signature in N and B [neumes]; E: [neumes], both meaning c′. The variants in E are trifling. **1.** B: Με-γι-στον θαυ-μα παρ-θε-νος τε-. (c′ b ga a a c′ e′ d′ b) **9.** fin. B: -ται, Kylisma f-gf gef. **11.** B: Ἀ-δαμ τοῦ. (a bc′ a)

Text: 12. Par.: τοῦ ὕψ. **13.** ὄν] Par.: αὐτὸν.

No. 12. Mode III.

Nf. 139b; (Bp. 228); Par. deest. — From c′.





N has the same signature as in Hymn 11. There are no variants worth recording in B.

No. 13. Mode III.

Nf. 140 (Bp. 229); Par. deest. — From c'.



Signature in N and B (f g a-bc'); N[2] has a wrong intonation, and B has another signature, also giving c'. **1.** B: πυ - λας (d' c') μεν παρ - θε - νι - ας. (b· a bc' d'b c'-) **2-3.** B: -ε. . . . (3) μνη -. (c' b c'- d') **5.** B: γαρ. . . υπ -. (bc' c'· b a)

7. fin. B: (f- ga). **9-10.** B: - να - στας (10) Κυ -. (c' d'- g)

No. 14. Mode III.

Nf. 140 (Bp. 229); Par. deest. — From c′.



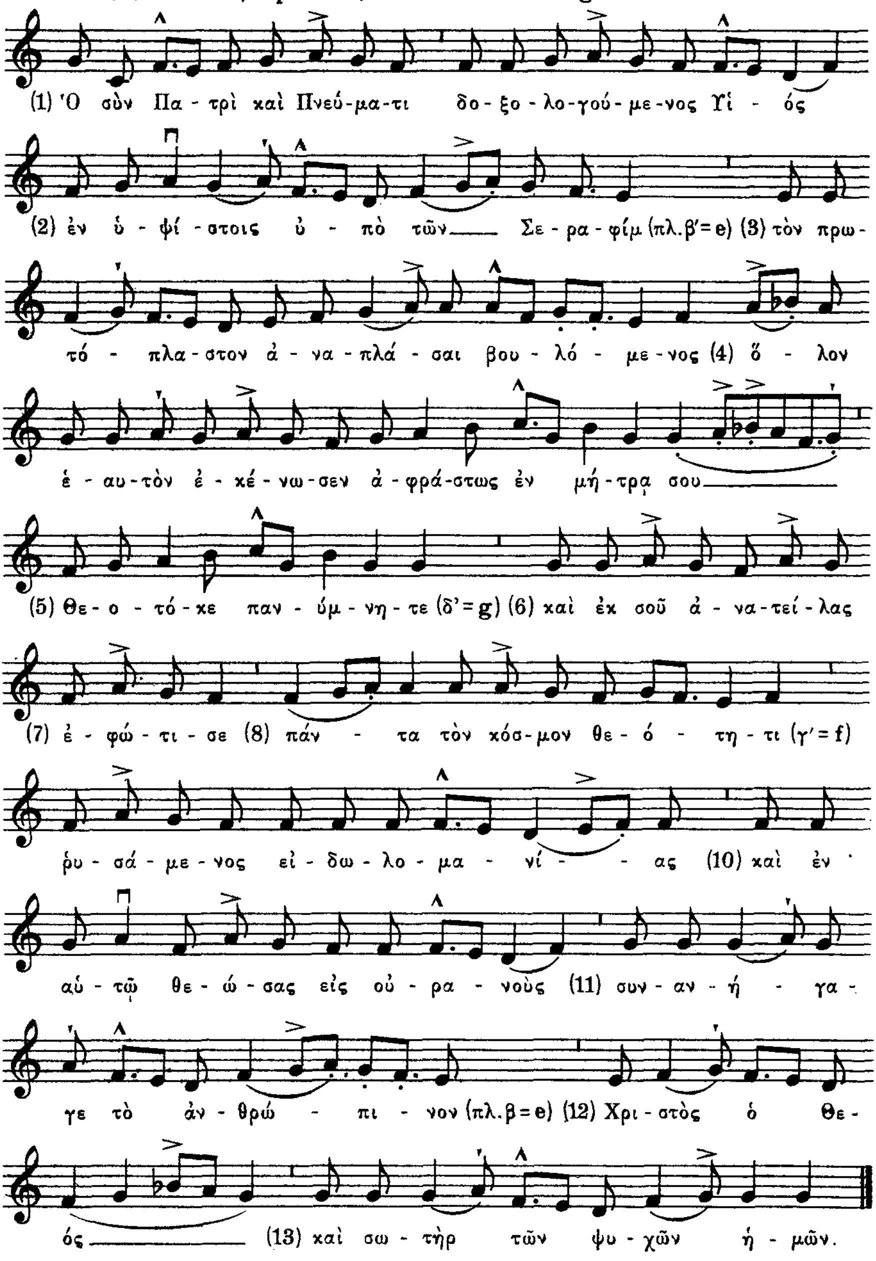


N and B have the same signature as in Hymn 13. **5.** B: -ου (b) Πνευ - μα - τος . . . συν -. (c′ g aga· e) **9.** B: - ρας φυ - σε - ως. (d′c′-d′ e′ d′ c′·) **17.** B: φυ - σε - ως μεν πυ - λας αν - οι - ξας ως αν -. (c′· a b c′ e′ d′ b c′· ba c′b c′-d′) We take the first two notes from B, where N has awkwardly [neume] (= b) φυ - σε - ως. (b♭ a b♮) **21.** B: αυ - τον. . . . (a d′ c′ b)

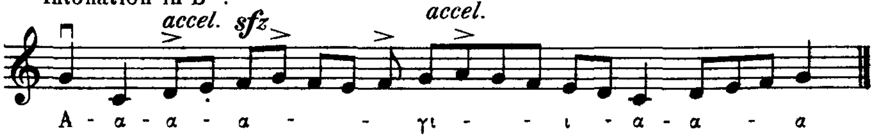
23. B: δω - ρη - θη - ναι ταις ψυ - χαις η - μων . . . ι - λασ - μον και. (a a c′ c′ b c′ e′ d′ bc′ c′-b a a d′- c′)

No. 15. Mode IV.

Nf. 140b; (Ef. 388b; Bp. 230); Par. 153. — From g.



Intonation in B²:



N and E have the usual signature (= g); B also has this, but adds a long intonation, which is unfortunately obscure, possibly: α - α - α - α - α - γι - - - ι - α - α - α (transcription v. sup.). **2-3.** E: των... σε - ρα - φιμ δ (3) τον πρω - (we add the Oxeia over των.
f- g g c c- e e
The signature is carelessly used for c.); B = N. **7.** E: ε - φω - τι - σε παν - ; B: ε - φω - τι - σε (παν = E). **7.** fin. N has signature (= a), which looks forvard.
d e d c- (= f) f- ga f e d c-

No. 16. Mode IV.

Nf. 140b; (Bp. 230); Par. deest. — From g.





7. B: πλ.α̈ (= d) της με - γι - στης θε - ω - ρι - ας (read ω, not ‿).
a a b♭ a a a fe d

The neumes before and after this phrase agree with N. We must therefore assume in B a fresh start from the upper Finalis of Mode I Plagal (a). This license belongs to the Early Byzantine Notation, but is occasionally demanded in the Round System. **8-9.** B: - ρι - ου το.
d-g g g

12. καὶ] Enarxis N². **12-13.** B: α - νευ αν - δρος (13) οφ - . **16.** Δι]
a a d ef af

ὁ Kylisma in B.

No. 17. Mode IV.

Nf. 141; (Bp. 230); Par. deest. — From g.



N and B both begin from c with an Ison, but B² correctly gives δ (= g) Χαι-. **3-4.** B: σταμ-νε εν η το μαν-να (4) χαι-ρε η ραβ-δος. **10.** B: πυ-λη μυ-στι-κη. **11.** B: χαι-ρε η παν-των ελ-πις.

Χαι-	σταμ-	νε	εν	η	το	μαν-	να	χαι-	ρε	η
c	a	f	f	g	ef	a	g	g	g	g

ραβ-	δος	πυ-	λη	μυ-	στι-	κη	χαι-	ρε	η	παν-	των	ελ- πις
a	ef	f	e	d	ef	g-	ab	a	g	a- b·	ag	g g

No. 18. Mode IV.

Nf. 141; (Bp. 230 fin.); Par. deest. — From g.





1. fin. Dot in B. **15.** fin. Signature in N and B (= g). **19.** B: -κλι-νας (20) αυ-. g- aba g·fe **20.** fin. Dot in B. **21.** B: πρεσ-βευ-ε a a a παν-α-γι-α. d ef ge f- There are no other variants worth mentioning — a remarkable agreement in this long hymn. B omits several punctuation-dots, that N gives.

No. 19. Mode I. pl.

Nf. 141b; (Ef. 388b; Bp. 231); Par. 204. — From d.




ουρ - γὸς τῶν ὅ - λων (4) ἐν - αν - θρω - πῆ - σαι βου - λη - θείς (5) ἐν
αὐ - τῇ ἐ - σκή - νω - σεν ἀ - φρά - στως (6) Ὦ ξέ - νων πραγ - μά - των
dim.
(7) καὶ πα - ρα - δό - ξων μυ - στη - ρί - ων (8) Τίς οὐκ ἐκ - πλά - γη
ἐν τού - τῳ (9) ὅ - τι Θε - ὸς ἄν - θρω - πος γέ - γο - νε (10) καὶ
τρο - πὴ ἐν αὐ - τῷ οὐχ ὑπ - ῆρ - - ξε (11) καὶ τῆς παρ-
θε - νί - ας πύ - λας δι - ῆλ - - θε (12) μεί - ω - σις ἐν αὐ - τῇ
οὐχ ὑπ - ε - λείφ - θη; (α′ = a) (13) καθ - - - ὡς
ὁ προ - φή - της ἔ - λε - γεν (14) Ἄν - θρω - πος ταύ - την οὐ
dim.
δι - ο - δεύ - σει πο - τέ (15) εἰ μὴ μό - νος Κύ - ρι - ος
(16) ὁ Θε - ὸς Ἰσ - ρα - ήλ (17) ὁ ἔ - χων ἀ - εὶ τὸ



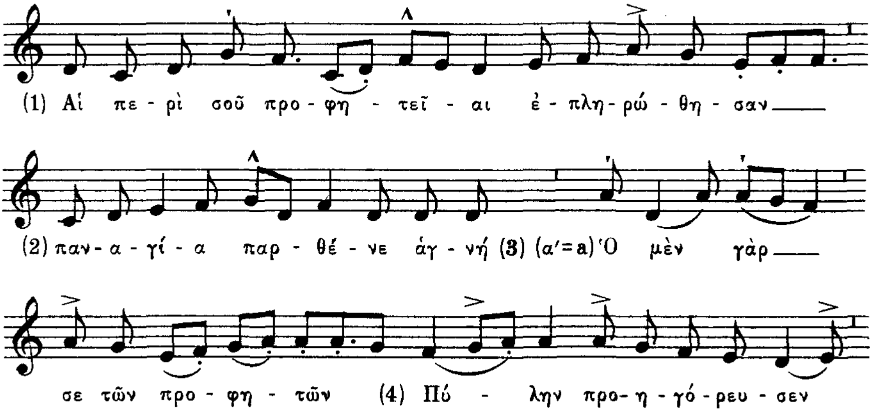
1. fin. B: Kylisma in full; N and E: little Kylisma. **3-4.** E: v. infr.; B: -γος των ο-λων (4) εν-αν-(θρωπησαι = E). The other variants in B are trifling; only in line 14 B agrees with E and enables

us to correct the latter. E differs in many places from N, and we give both versions, where required. **7.** E: Read ›⌣ not ⸗›⌣ over και. **Text: 11-12.** Par.: διῆλθε καὶ μείωσις. The MSS-readings are ungrammatical. We allow an asyndeton.

Chief variants in E: (3) ο γαρ δη (cod. ⸗) - μι - ουρ - γος των ο - λων (4) εν - αν - θρω - πη - σαι βου - λη - θεις (5) εν αυ - τη ε - σκη - νω - σεν α - φρα - στως λ/π ꙉ (6) ω ξε - νων πραγ - μα - των (7) και πα - ρα - δο - ξων μυ - στη - ρι - ων (8) τις ου κατ - ε - πλα - γη εν του - τῳ (9) ο - τι Θε - ος αν - θρω - πος γε - γο - νε λ/π ꙉ (10) και τρο - πην εν ε - αυ - τῳ ουχ υπ - ηρ - ξε λ/π ꙉ (11) και της παρ - θε - νι - ας πυ - λας αν - οι - - ξας (12) μει - ω - σις εν αυ - τῃ ουχ υπ - ε - λειφ - θη (13) ... ελε - γεν ... (14) Αν (cod. ⸗⌣; B: ⸗‥) - θρω - πος ταυ - την ου (ου add. E[2]) δι - ο - δευ - σει πο - τε (15) ει μη μο (cod. ⸗) - νος Κυ - ρι - ος (16) ο Θε - ος.... Ισ - ρα - ηλ (17) ο ε - - χων α -.

No. 20. Mode I. pl.

Nf. 142; (Bp. 232); Par. 204. — From d.




ἐν Ἐ - δέμ (5) βλέ - πουσαν κα - τὰ ἀ - να - το - λάς (πλ. α′ = d)
(6) ἐν ᾗ οὐ-δεὶς δι - ῆλ - θεν (7) εἰ μὴ ὁ σὸς πλα-στουρ-γὸς
(8) καὶ τοῦ κόσ - μου παν-τός (9) (α′ = a) ὁ δὲ βά - τον.
πυ - ρὶ φλε - γο - μέ - - νην (10) ὅ - τι ἐν σοὶ ᾤ - κη - σε τὸ
πῦρ τῆς θε - ό - τη - τος (δ′ = g) (11) καὶ ἄ - φλεκ - τος ἔ - μει - νας
(12) ἄλ - λος Ὄ - ρος Ἅ - γι - ον (13) ἐξ οὗ ἐ - τμή - θη λί - θος
(14) ἄ - νευ χει - ρὸς ἀν - θρώ - που (15) καὶ ἐ - πά - τα - ξε
τὴν εἰ - κό - να (16) τοῦ νο - ή - του Να - βου - χο - δο - νό - σορ (α′ = a)
(17) Ἀ - λη - - θῶς μέ - γα καὶ πα - ρά - δο - ξον
(18) τὸ ἐν σοὶ μυ - στή - ρι - ον (19) ὑπ - άρ - χει Θε ο - τό - κε

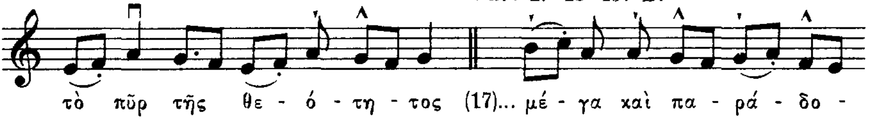


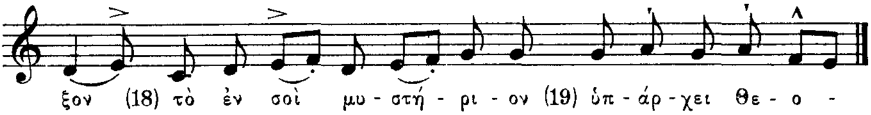


Var. 9-10. B:



Var. 17-18-19. B:





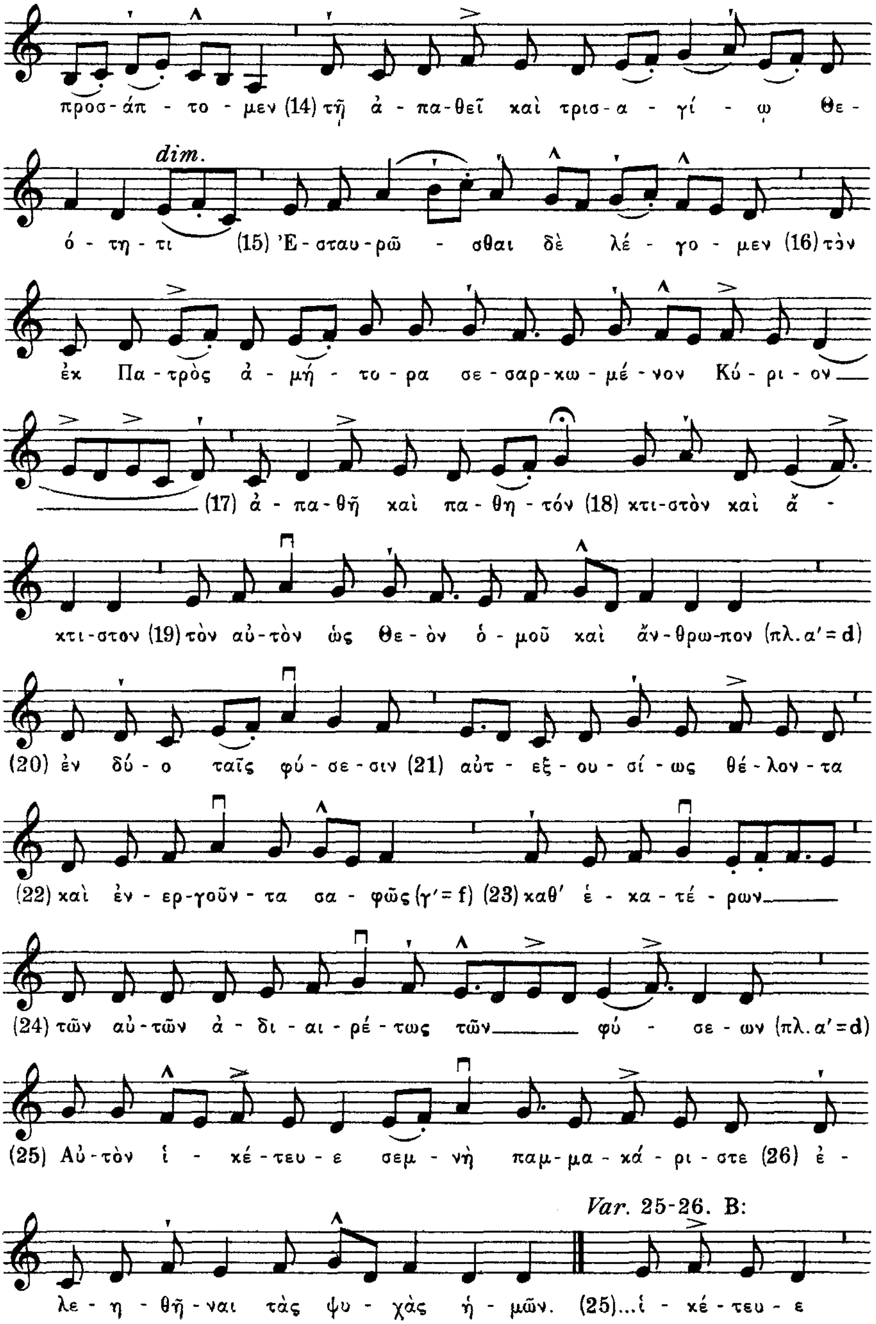
3-4. B: γαρ σε. (c′ ba- a) **5.** B: βλε - που - σαν. (a g· f e-) **6-7.** B: - θεν ει μη ο. (f f e f) **8.** B: του κοσ - μου. **20.** fin. B has the Little Kylisma (optional ornament). **21.** B: δι - α σου γαρ γε - γο - νεν. (c d ef g a g g) **Text: 2.** παναγια om. Par. **9.** codd.: καιομενην. **11.** Par.: καὶ ἄφλεκτον μείνασαν. **19.** codd.: θεοτοκε; Par.: θεομῆτορ.

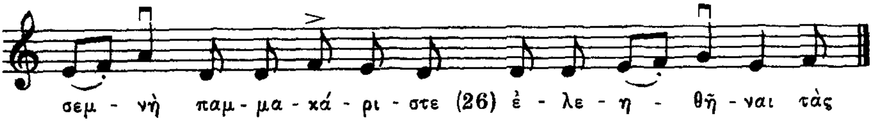
No. 21. Mode I. pl.

Nf. 142; (Bp. 232); Par. deest. — From g.




ού - σι - ον (3) ἐν τρι - σὶν ἁ - γι - ασ - μοῖς (πλ. α′=d) (4) εἰς
μί - αν συν - ι - οῦ - - σι κυ - ρι - ό - τη - τα δο - ξά - ζο -
dim.
dim.
μεν (5) "Ἅ - γι - ος ἅ - γι - ος ἅ - - γι - ος (6) Κύ -
ρι - ος τῶν δυ - νά - με - ων" (πλ. α′=d) (7) μον - α - δι - κῶς γὰρ
ἑ - κά - στην (8) τῶν θε - αρ - χι - κω - τά - - των ὑ - πο -
στά - σε - ων κη - ρύτ - το - μεν (πλ. α′=d) (9) ἐν τῇ συν - α - ριθ - μή -
σει δὲ οὐ δῆ - μον πο - λύ - θε - ον (10) τὴν μον - αρ - χι - κω -
τά - την κατ - αγ - γέλ - λο - μεν Θε - ό - τη - τα (πλ. α′=d) (11) οὐ
γὰρ τρισ - ά - γι - ον τὴν μί - αν (βαρύς) (12) οὐ - δὲ τρισ - υ - πό - στα -
τόν φα - μεν ἐν - έρ - γει - αν (πλ. α′=d) (13) οὐ - δὲ πά - θος


προσ-άπ - το - μεν (14) τῇ ἀ - πα-θεῖ καὶ τρισ-α - γί - ῳ Θε -
dim.
ό - τη - τι (15) Ἐ - σταυ-ρῶ - σθαι δὲ λέ - γο - μεν (16) τὸν
ἐκ Πα - τρὸς ἀ - μή - το - ρα σε - σαρ-κω - μέ - νον Κύ - ρι - ον
(17) ἀ - πα-θῆ καὶ πα - θη - τόν (18) κτι-στὸν καὶ ἄ -
κτι-στον (19) τὸν αὐ-τὸν ὡς Θε - ὸν ὁ - μοῦ καὶ ἄν-θρω-πον (πλ. α′ = d)
(20) ἐν δύ - ο ταῖς φύ - σε - σιν (21) αὐτ - εξ - ου - σί - ως θέ - λον - τα
(22) καὶ ἐν - ερ-γοῦν - τα σα - φῶς (γ′ = f) (23) καθ' ἑ - κα - τέ - ρων
(24) τῶν αὐ-τῶν ἀ - δι - αι - ρέ - τως τῶν φύ - σε - ων (πλ. α′ = d)
(25) Αὐ-τὸν ἱ - κέ - τευ - ε σεμ - νὴ παμ-μα - κά - ρι - στε (26) ἐ -
Var. 25-26. B:
λε - η - θῆ - ναι τὰς ψυ - χὰς ἡ - μῶν. (25)...ἱ - κέ - τευ - ε

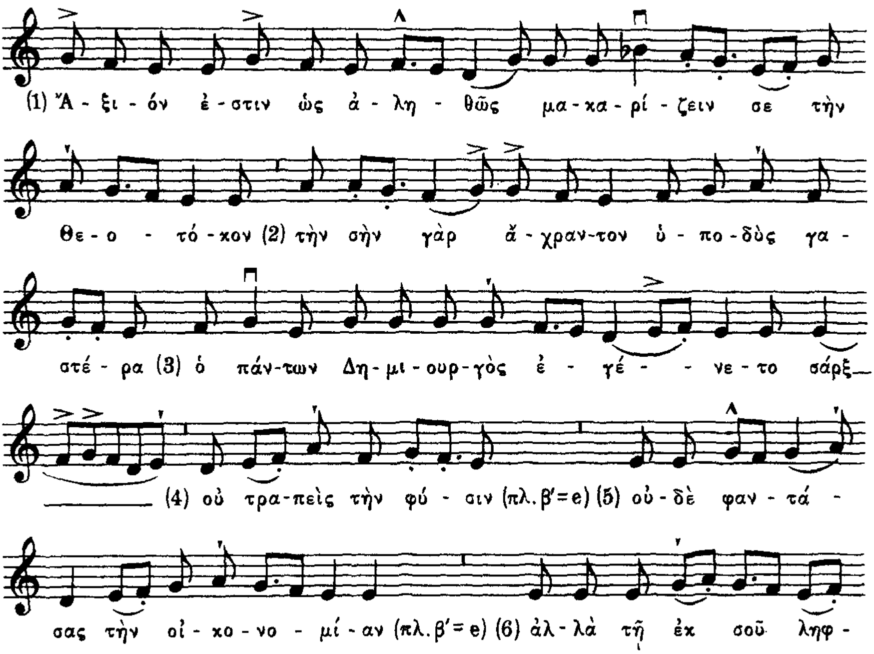


N and B signature (= g). **2.** fin. N² adds the Little Kylisma. Variants in lines 1-12 are unimportant. **12-14.** B: -αν (13) οὐ-δε πα-θος προσ-απ-το-μεν (14) τῃ α-πα-θει. **16.** B: σε-σαρ-κω-με-νον Κυ-ρι-ον. **18.** N: και α- (an Apostrophus in N² is wrong); B: α-κτι.

(d- e; c d e-fg g g a ef d.; c d e f; a f· e fg a e g- e- e-f· e; f- d-)

No. 22. Mode II. pl.

Nf. 142b; (Ef. 389; Bp. 234); Par. 254. — From g.



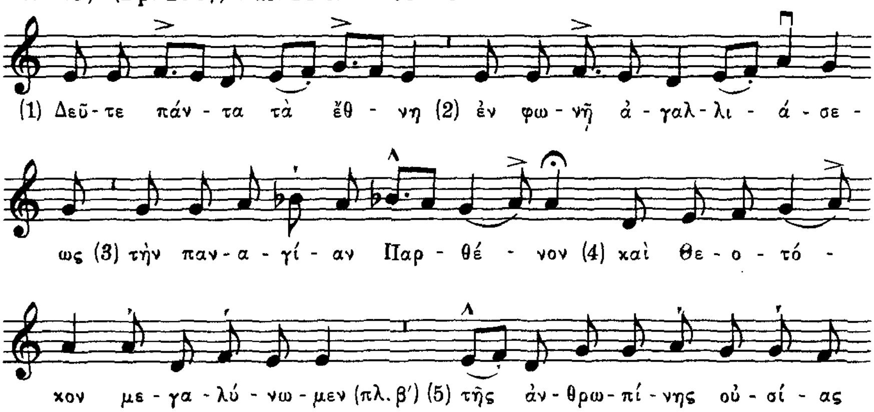


Signature [neume] (= g). **1.** E: Ἄ - ξι - ον ἐ - στιν ὡς ἀ - λη - -; E seems to be wrong at the end of this line. **1.** fin. N[2] has the a-signature. N and B agree and are right. **3.** E again is wrong, but N

and B are right. **4-5.** E: ου τρα - πεις την φυ - σιν . . . (5) ου - δε
d g a f gf e- fg a- gf gf e
φαν -. **7.** fin. E: Signature πλ.β (= c). **8.** fin. B² and N² have the
f
Little Kylisma. **9-10.** E: ε - νω - θεις . . . . || - σιν
g a g· (dim.) e fg a- e f g a-
ο. **10.** B: - βως . . . . (*In the Seisma the Hy-*
a g- b♭ a- f g- e f d
porrhoe is annulled) **11-12.** E: ο - μο - λο - γουν - - τες ου - - -
ef a bc' ga gf e- fg g a gf
(Gorgosyntheton) - τε συγ - χυ - σιν την ε - νω - σιν δογ - μα - τι - ζο -
e fg a fe d g b♭ g a- a a b ga
μεν. **13.** E: ου - τε δι - αι - ρε - σιν. . . . . (4 syllables on a) - ραν ποι -.
a- d e f a· ef g- a- c' ba- a f
14-16. E: σεμ - νη - και παν - α - γι - α κα - τα - πεμ - ψαι η - μιν
e f g g a g f c f. d e gf g- a e e f·
ει - ρη -. **Text: 10.** Par. has quite different words (q. v.).
d g

No. 23. Mode II. pl.

Nf. 143; (**Bp.** 235); **Par.** 254. — **From e.**




τὸ χω - νευ - τή - - ρι - ον (πλ. β′) (6) τῶν ἀ - πορ - ρή - των θαυ - μά -
των τὸ ἐρ - γα - στή - ρι - ον (7) ἐν αὐ - τῇ γὰρ γέ - γο - νε
καὶ - - νά (8) ὁ ἄν - αρ - χος ἄρ - χε - ται
(9) ὁ Λό - γος πα - χύ - νε - ται (10) ὁ Θε - ὸς ἄν - θρω - πος γί -
νε - ται (πλ. β′) (11) ἵ - να θε - ὸς ὁ ἄν - θρω - πος γέ - νη -
ται (12) οὐ τρο - πῇ τῶν φύ - σε - ων (13) ἀλλ᾽ ἑ - νώ - σει τῇ
καθ᾽ ὑ - πό - στα - σιν (14) προ - έρ - χε - ται γὰρ
εἷς ἐκ δύ - ο τῶν ἐ - ναν - τί - ων (β′ = g) (15) ἐν δυ -
σὶ τε - λεί - αις ταῖς φύ - σε - σιν (16) ἀ - δι - αι - ρέ - τως γνω - ρι -



Signature λ/π ÿ (= e). **4.** B: -το-κον με-γα-λυ-νω-μεν (πλ.β).
a- a- bc' g g f e

In N read με-, not ‿. **7.** B: και - - -.
f· d e· c
10-11. B: ο Θε-ος αν-
d ef a- b♭
θρω-πος γι-νε-ται ι-να.
ab♭ g a-g fe f· d e
11. fin. N² and B² have the Little Kylisma and also at 13. fin. **14.** B: γαρ.... (Seisma) .... εις.
g- b· a- f g-e f dc'd'
21. N² has Enarxis. **Text: 4.** μεγαλύνωμεν] Par.: ἀνευφημήσωμεν.

No. 24. Mode II. pl.

Nf. 143; (Bp. 236); Par. deest. — From g.



Signature in N and B $\frac{\lambda}{\pi}$ [illegible] (e f g). **9.** fin. N and B have the Little Kylisma.

No. 25. Mode II. pl.

Bp. 234; Par. deest. — From g.





This hymn and the next are found in B only. Signature as 108. **9.** B² has an obscure signature, probably [neume] (b a g-). **10.** -θων: Seisma; Hyporrhoe annulled. **17.** init. Signature [neume] (= g) looks forward.

No. 26. Mode II. pl.

Bp. 235; Par. deest. — From g.




καὶ παν - ά - χραν - τον (3) μυ - στι - κῇ θε - ω - ρί - ᾳ (4) τῶν
προ - φη - τῶν ὁ χο - ρός (5) ἐκ πά - λαι σκι - α - γρα - φῶν (6) τοῖς
ἐπ - αί - νοις εὐ - φη - μεῖ σε (7) καὶ ὁ μὲν
πύ - λην ἀ - δι - ό - δευ - τον ἐ - κή - ρυτ - τεν (β′ = g) (8) ὁ δὲ
dim.
πη - γὴν ἐ - σφρα - γισ - μέ - νην (9) καὶ πα - ρά - δει - σον
accel.
θε - ο - φύ - τευ - τον (10) Ἀλ - λὰ Δα - νι - ὴλ
ὄ - ρος σὲ τρα - νοῖ (11) ἀ - λά - ξευ - τον με - τέ - ω - ρον
(12) ἐξ οὗ ἐ - τμή - θη λί - θος ἀ - κρο - γω - νι - αῖ - ος
(13) Χρι - στὸς ὁ Θε - ὸς ἡ - μῶν (14) δι - χὰ ἀν - θρω - πί - νης
dim.
ἀ - φῆς (15) Ὁ δὲ μέ - γας Μω - υ - σῆς


(16) βά - - τον σε — κατ-ε - νό - ει παν - ά - ρε - τον (17) καὶ ὁ μὲν
ἦν ἀ - κα - τά - φλεκ - τος — (18) ἀ - νὰ μέ-σον τῆς φλο-γὸς (19) μορ-
φήν τι - να θε - ώ - με - νος (20) πε - ρι - καλ - λεί - - α —
τῶν ἀ - ο - ρά - των ἐμ - φε - ρῆ (πλ. β′= e) (21) οὐ - δὲν ἢ θε - ο -
ει - δέ - στα - τον ἄ - γαλ - μα (22) φῶς αὐ - γο - ει - δέ - στε - ρον
(23) τοῦ πυ - ρὸς ἐξ - α - στράπ-τον - τος (24) τοῦ ἐν σοὶ Θε - ο - τό -
dim. accel.
χε μυ - στη - ρί - ου (25) τὸ πα - ρά - δο - ξον — αἰ - νιτ - τό -
με - νος (26) Εἰ γὰρ καὶ ἐ - σκή - νω - σεν ἐν — σοὶ —
— (27) τὸ πῦρ — τῆς θε - ό - τη - τος (πλ. β′) (28) ἀλλ' ὅ - -
dim.
λην ἄ - ωλεκ - τον σεμ - νὴ (29) δι' ὅ - λου ἐ - φύ - λα -



2. fin. B has the Little Kylisma, and again at 6. fin. **4-6.** We prefer b-flat in order to keep the character of the Plagal Mode, but b-natural in possible in line 5. **7.** Here a short transition is made into the Authentic Mode; but the cadence on g may still be regarded as Plagal; the signature only implies the note g. **17.** fin. and **25.** fin. Little Kylisma in B². **21.** Words obscure; perhaps περικαλλείᾳ "like unto the exceeding beauty of things unseen". **32.** B²: πλ.β (= g)

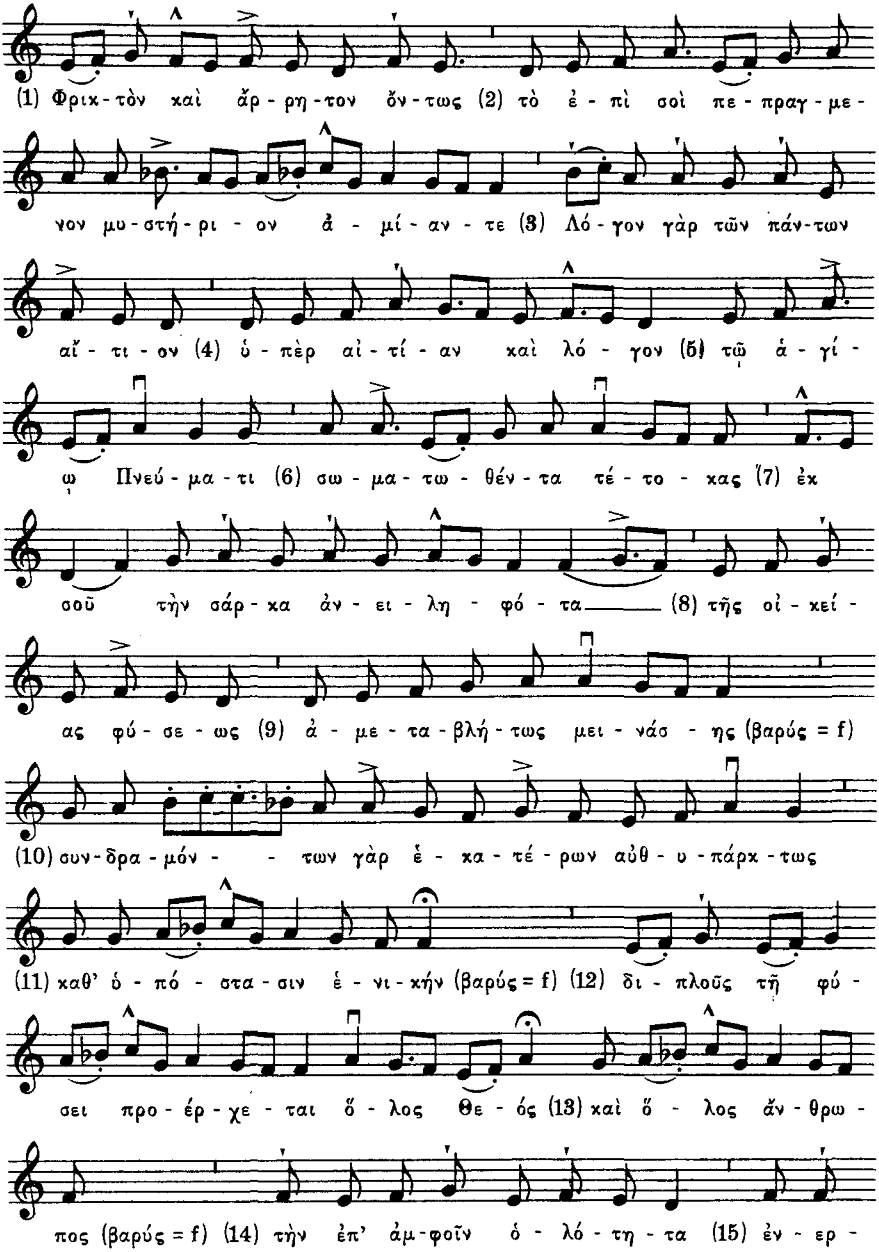
αυ - τον ι - κε - . **33-34.** B²: πι - στων (β = b) ι - να σω - σει τας.
g a f a- g g g- b b d' c'·g a

34. fin. Signature in B² (= g). **35.** B²: - στα - σε -. It is most
g- ab a-

fortunate that B, our only source, has not one mistake in this long hymn.

No. 27. Mode III. pl. (Barys.)

Nf. 143b; (Bp. 237); Par. 302. — From f.





B has signature [neumes] (f- g ef-). **2.** Read with B σοι (adding Oligon to N). **2.** fin. Signature in N and B [neumes] λο - (= [a] bc′).

3. B²: -των αι - τι - ον.
g f e d

5-6. B: Πνευ - μα - τι σω - μα - τω - θεν - τα
g-a a a a b· ag ab c′g

τε (nearly the same as N).
a-

17. B: α - πα - θης δι - ε - μει - νεν . . . .
a b c′ b c′ b♭ ab♭ (dim.) g

ο. In N read also ο, not ⩯, the ink having run.
ab

18. καὶ om. Par.

20. B: καθ - ε - λων; N²: - ε - λων.
g·f ef g- a f g-

A few trifling variants in B are omitted.

No. 28. Mode III. pl. (Barys.)

Nf. 144; (Ef. 389b; Bp. 238); Par. 302. — From f.





N and E have the usual signature; B: βαρ... (f- g e f-). **1.** In B several signs are over wrong syllables. || E: -α Θε-ο-το-κε παρ-θε-νε. (f-g· e f a g·f e f·e d) **2.** In E read Θε- (so N), not . **5.** B²: ων α-ι-δι-ος (a g f e d) πλ.α (= d). **6.** In E read γε- (so N), not .

No. 29. Mode III. pl. (Barys.)

Nf. 144b; (Bp. 238); Par. deest. — From f.

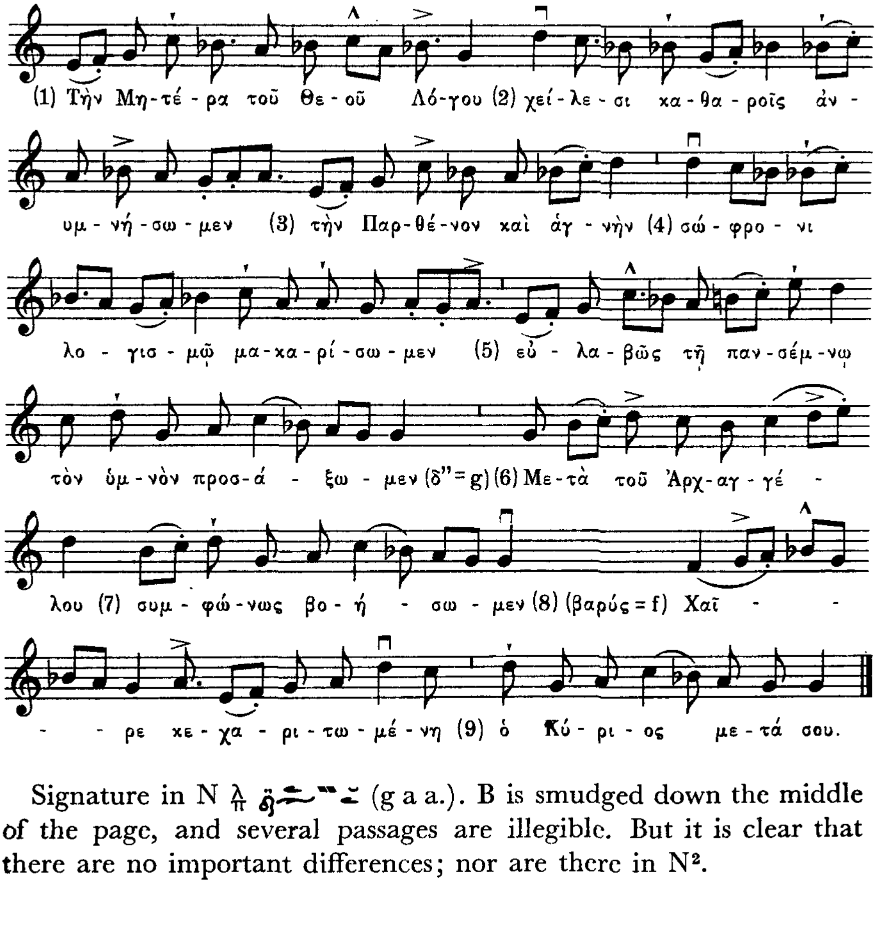




N and B have signature (= f). **15.** The MSS agree well so far. Here read with B αν-ηρ- (N has dropped the Chamele). **19.** B²: probably meant for τες. There are no other variants of importance.

No. 30. Mode IV. pl.

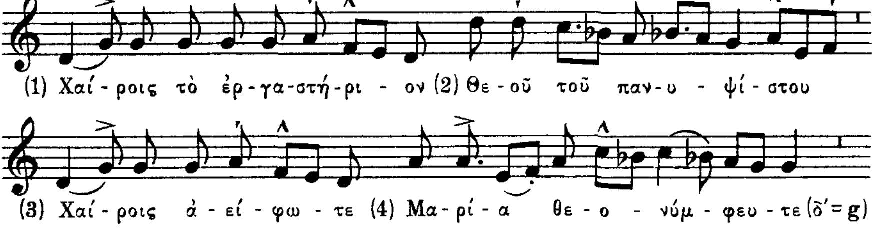
Nf. 145; (Bp. 240); Par. deest. — From a.

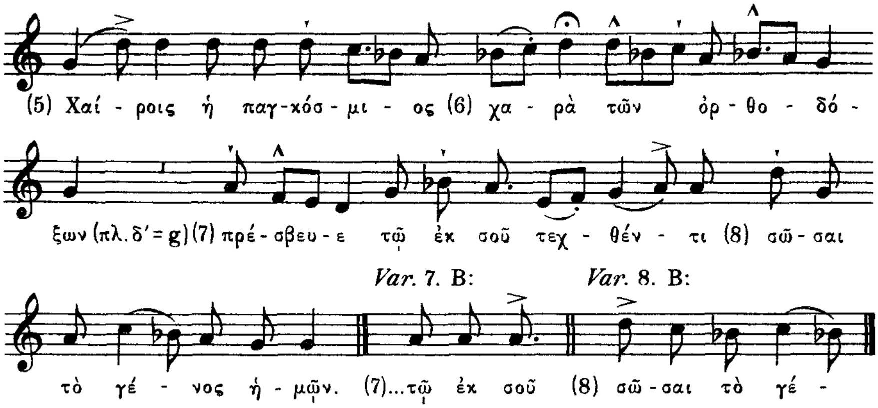


Signature in N (g a a.). B is smudged down the middle of the page, and several passages are illegible. But it is clear that there are no important differences; nor are there in N².

No. 31. Mode IV. pl.

Nf. 145; (Bp. 240); Par. deest. — From f.



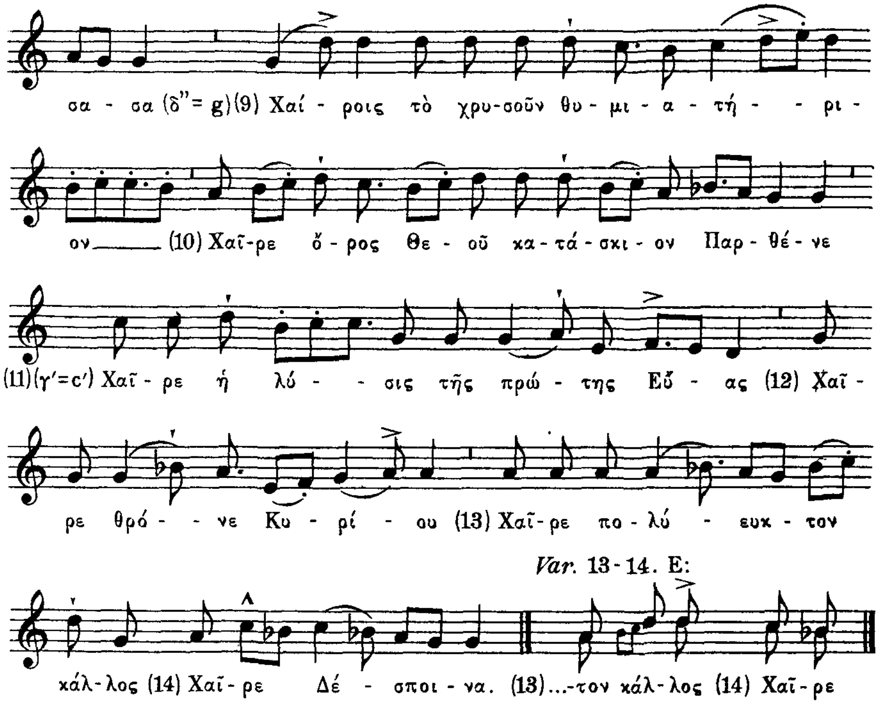


Signature in B (g e f. e) (Hymn begins χαιρ-). **2.** B has d- g the usual over Θε- for an Octave-leap; N. **8.** B² = N.

No. 32. Mode IV. pl.

Nf. 145; (Ef. 390; Bp. 240); Par. deest. — From g.





2. N²: παν-τες. 6. N² and E: -ρε σταμ-. 9-10. E: το χρυ-σουν
ef a bc′ d′ d′ d′ g′
θυ-μι-α-τη-ρι-ον... (10) χαι-ρε ο-ρος Θε-ου; B: -σουν θυ-
f′ c′ d′ d′-e′f′ e′ e′· f′ e′ d′c′ c′ e′ d′ b c′ d′- e′ f′ e′
μι-α-τη--ρι- (etc. as E, i. e. one note lower, until -ρε, which re-
d′ c′ c′-e′ d′-
stores agreement). Other variants in B are unimportant.

HYMNS OF OUR LADY AT THE CROSS

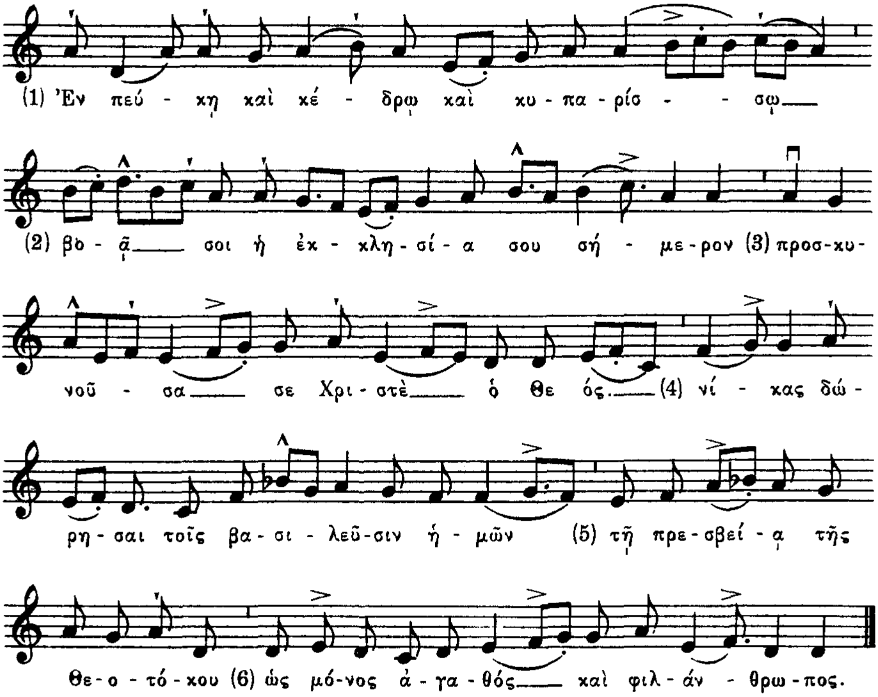
STAUROTHEOTOCIA LEONIS IMPERATORIS

Note:

As there is no printed version of these hymns, the numbering of lines is based on N; but subdivision is often needed and has been made at discretion.—See Introduction, p. XIV.

No. 1. Mode I.

Nf. 145b; — From a.



1. Over -ρισ- N² has the Antikenoma, marking the highest note of an up-and-down group; over -σῳ it has the Thema Haploun giving a summary of the group. **2.** N²: σου. (ba ba) **4.** N²: νι - . (e- fg) || βα - (a) σι - - . (b ⟨g⟩) In this line we modulate into Mode III Plagal, which is still felt in line 5. In line 4 the prayer is for orthodox emperors in general.

No. 2. Mode I.

Nf. 145b. — From a.

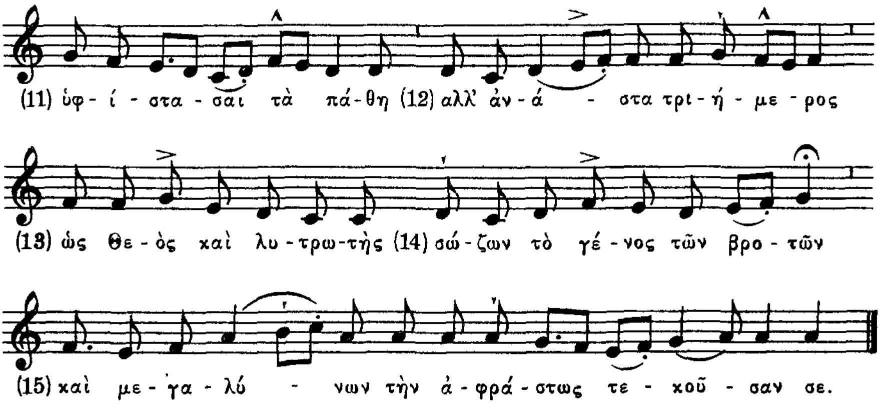


1. N²: -ρῳ σου.
g ef
4. seqq. These lines are rich in conventional phrases. **5.** N² has Epegerma (cfr. O. Fleischer: Neumenstudien, T. 3. 52 and 54 (No. 19)). This may be another form of the Piasma (dim.). **5.** N²: το . . . . . . απ - αυ - (dub.) and ends the line with
f e (dim.) f ac fe
the f-signature. **8.** fin. N²: και φιλ - αν - - θρω - πον. (= N¹)
b ba b-c′ a- a

No. 3. Mode I.

Nf. 146. — From a.





This hymn reads plainly and has no variants. I have divided lines 13-14.

No. 4. Mode II.

Nf. 146. — From b.





Signature (= b). **1.** N²: σταυ - ρῷ. (b ga) **2.** fin. I have divided this long versicle, and again in 4, 5. The neumes should probably be grouped thus: μου (5) ο η -. || N²: της δο (c′a b-), and again at line 6. fin. **7.** fin. I supply punctuation. **8.** fin. No dot in N, but the Little Kylisma (adding optionally the figure so named, viz. e-f e f d e, instead of e f· e) shows the end of a line. **10.** N²: Θε - ε (c′ a b-). **11.** fin. We again divide a long versicle.

No. 5. Mode II.

Nf. 146b. — From g.

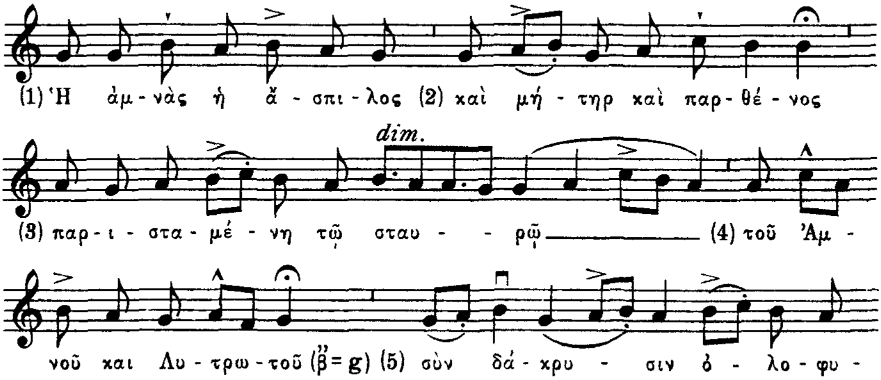




The signature is a stylized β̈ (= g). **1.** N[2]: -αι-νε. (c′ b-) No dot after line 1, but the Apoderma is often a mark over the last syllable of a line. **3-4.** We puuctuate by the sense. The MSS nearly always have a dot after the Thematismus Eso. **4.** N[2]: -λυ-τρω-. (d a c′-) **6.** The sign under χαι- (N[2]) is the Synagma in the shape given by O. Fleischer: Neumenstudien, T. 3, 52; in effect it is a slur; under -ρε the Thema Haploun, which gives a summary of the phrase (cfr. Handbook of Mid. Byz. Mus. Notation, p. 28). We may sing b-flat here and in line 11, the phrase being in Mode I Plagal. In line 11 the syllable χαι- should end on g as in l. 6. **9-10.** The division has been supplied, as the line would otherwise be too long. The music is not bound to respect such divisions.

No. 6. Mode II.

Nf. 146b. — From g.




ρο - μέ - νη (6) τοι - αῦ - τα ε̕ - - φθέγ - -
accel.
- - γε - το (7) Οἴ - - - - μοι (β′ = b) γλυ -
κύ - τα - τε Υἱ - έ μου (8) τοι - αῦ - τα μοῖ τῆς
dim.
χα - ρᾶς τὰ εὐ - αγ - γέ - λι - α (β̈ = g) (9) ὁ τό - κος ὁ ἀ - πόρ - ρη -
τος (β′ = g) (10) τῶν μά - γων ἡ προσ - κύ - νη - σις (β′ = g) (11) τῶν ποι - μέ - νων
τὸ θαῦ - μα (πλ. β′ = b) (12) Οἴ - μοι τέχ - νον (β = g)
οὐ φέ - ρω ἀν - αρ - τού - με - νον (13) ἐ - πὶ σταυ - ροῦ ὁ - ρᾶν σε
(14) Σπεῦ - σον, ἐξ - α - νά - στη - θι ἐκ τῶν νε - κρῶν (15) καθ - ὼς
εἶ - πας τρι - ή - με - ρος (β′ = g) (16) ἵ - να δο - ξα - σθή - σο - μαι
(17) ἐν τῇ ἀ - να - στά - σει σου.

Signature as No. 6. **3.** σταυρῳ: the Ison belongs to the second syllable, though carelessly placed in N; N² adds Thematismus Eso, summing up the phrase. **6.** Over ε [-φθεγ-] Seisma; the Hyporrhoe is annulled by the Piasma. **7.** Subsidiary sign in N², probably Thema Haploun (usual form ‿). **7.** fin. Antikenoma over -γε-, perhaps a glide. Signature (= b). In 7-8 I have punctuated by the sense.

8. N²: χα - ρας τα ευ -. **11.** N²: το θαυ -. **15.** N²: ει - πας (falso).
bc′ d′ c′· a c′ a b

16. Future incorrectly used after ἵνα. **17.** The end is corrupt; perhaps read σου, adding one Apostrophus. It is anyhow an unusual cadence.

No. 7. Mode II.

Nf. 147 — From b.



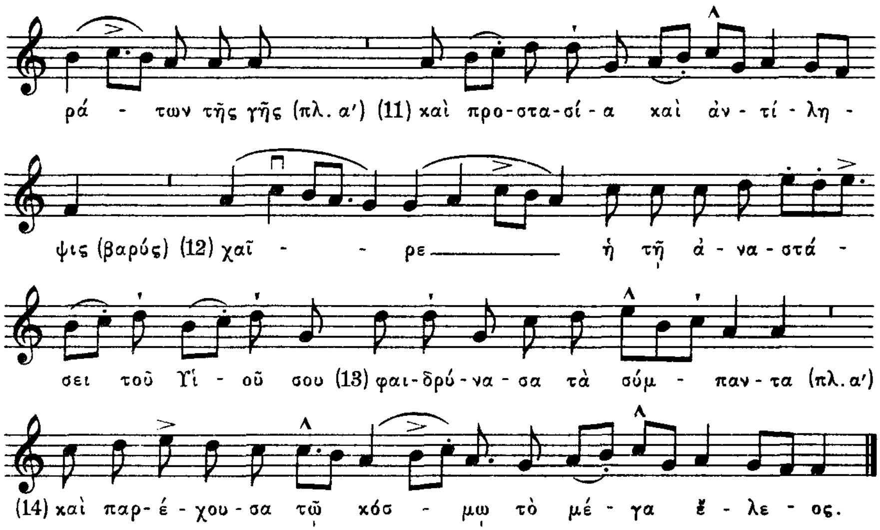


Signature ῢ (= g). 7. The page is crumpled and the neumes are hard to read, but are as follows: γε - - νος η - μων . . χα -. Several lines have been divided in our numeration, where no dot appears in N, a MS that is remiss in this matter. Henceforward we shall supply the necessary punctuation without comment. The vertical stroke in the music always answers to a dot in the MS, but the numbers of the lines in the text may be inserted at discretion. The variants in N² are slight: in l. 7 it adds (as often) the Klasma: χαι - (b-c′·a b·g). It has a mute subsidiary in line 12, the Synagma (Handbook p. 28).

No. 8. Mode III.

Nf. 147b. — From c'.

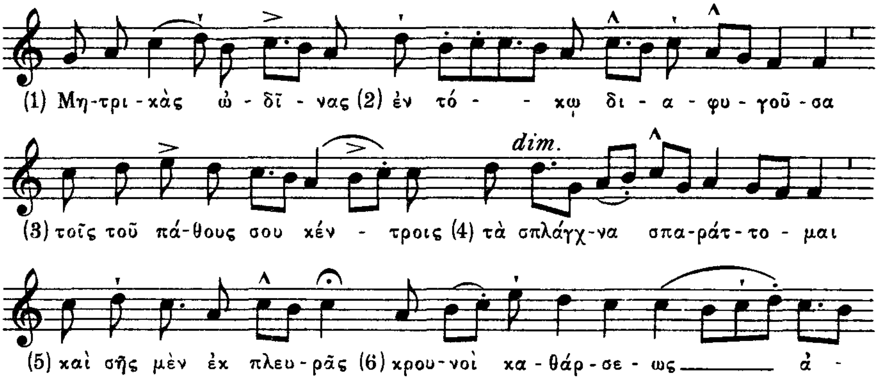




Signature (= c′). **3.** N²: α-. bc′ **4.** N²: ως εν τη γα-. c′ c′ c′ d′ **6.** N²: θα-να-. d′ c′ **10.** N²: -των των πε---. b c′ d′a ⟨ba⟩ **12.** fin. I have supplied the punctuation. **14.** Probably και παρ-ε-, which gives the right notes.

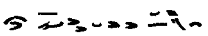
No. 9. Mode III.

Nf. 147b. — From a.





Signature illegible, but the a-form is required. Several lines have been divided in this hymn. **4.** fin. Signature ⊤ιι′ (= c′), also at 8. fin. and 11. fin. **6.** fin. Signature πλ.α̈ (= a), also at 12. fin. **9.** N²:

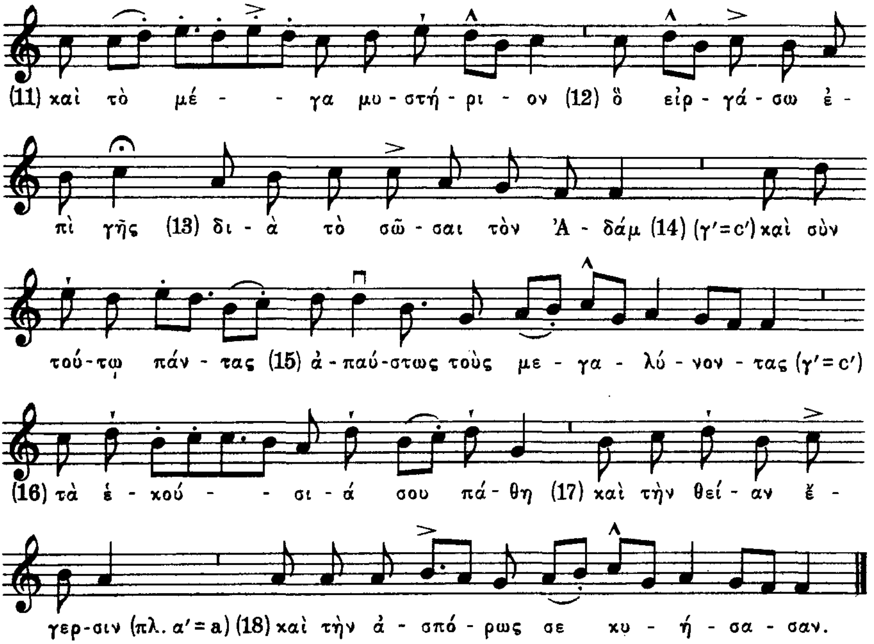


μεν . . . . τε - - . **12.** σου: Thematismus Eso sums up the
b c′- ba· g- c′· (dim.) a
phrase. **14.** fin. Signature πλ.α̎ (= a). **16.** fin. Signature βαρυς (= f); after this the cantor would intone c′ before attacking e′. The likeness to l. 14 also mitigates the awkwardness of the wide leap. **19.** In spite of the break in the sense after line 18 there is no dot in the MS. This may encourage us to add punctuation, where needed.

No. 10. Mode III.

Nf. 148. — From a.





2. fin. Signature (= a) looks forward. **6.** τί: b-natural, an appogiatura to c′. || του-: N is wrong; read for ; N² (reading from signature) (=c′) τι. . . . του - [etc.] is right. A similar pas-
bc′ c′·b c′ d′
sage, ending on a, has occurred in Hymn No. 9 of this series, line 12. || N²: -γα θαυ-μα. **8.** Uncertain; we follow N²: πως. . . . . [ ];
c′ c′· a
N¹ has ; this makes the next phrase one note too
b♭ b♭· ag a c′b c′-
low. Yet a tenuto on c′ is better than d′ in this Mode, so there may be a mistake elsewhere in N¹. It is safer to keep to N², which needs no emendation. **8.** fin. Signature (= d′) looks forward. **11.** N²: ρι - ον. **12.** N²: ειρ - γα || - πι. **13, 15.** The c′-signature ends these
d′ c′- d′ c′ c′b
lines. **17.** fin. Signature πλ.α̈ (= a).

No. 11. Mode III.

Nf. 148b. — From c'.

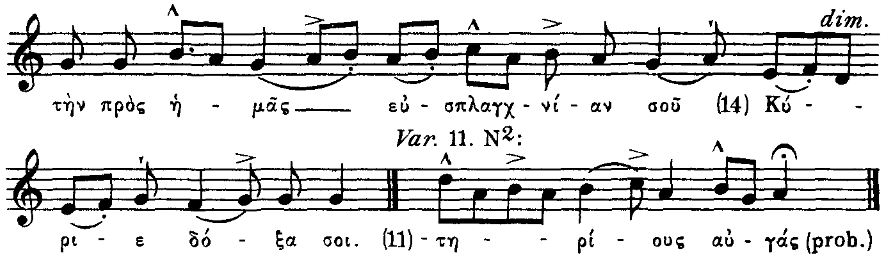


4. init. This passage resembles line 6 of Hymn No. 10. As far as line 6 Our Lord speaks; and in line 7 the Virgin Mary replies. **7-8.** N²: - κι - ᾳ ου συν - ε -. (c' d' f' d') **8.** fin. N²: Lygisma, a slur. **10.** N²: Read εκ not . **12.** N² reads from the lower Finalis f, not from the c', just sung. This is a licence of the Early Byzantine Notation and sometimes survives in the Round System.

No. 12. Mode IV.

Nf. 148b. — From c.



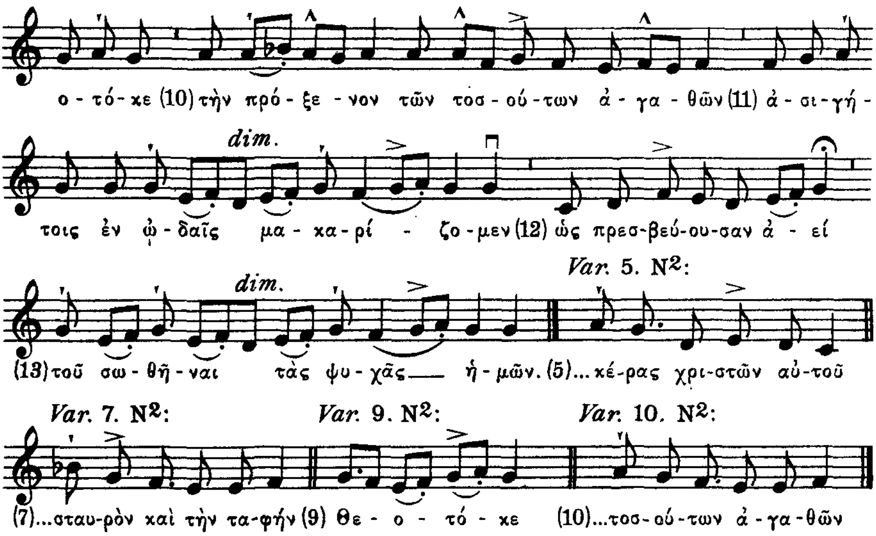


The signature lacks the usual Hypsele; this is probably meant to denote the start from c, which is irregular in Mode IV, though c is often the first note of the tune. **1.** fin. Signature, probably πλ.δ′ (= g). **4.** fin. Signature πλ.δ̈ ≯ (= c′) looks forward. **5.** We enter Mode IV Plagal, but return to the Authentic in line 6. **9.** init. Signature in N² ϋ≯ (= b), probably refers to the highest note in the next group. **9.** fin. Signature ϋ (= g) is right here, but wrong at 11. fin. **12-13.** b-flat is convenient here, as there is a suggestion of Mode IV Plagal and I Plagal.

No. 13. Mode IV.

Nf. 148b. — From g.





3. fin. Signature ÿ looks forward to the next progression. So do 5. fin. ÿ≤- (= b) and 8. fin. πλ. ö (= a). This uncertain use of signatures is extremely puzzling, but is due entirely to the later scribe and does not affect our view of the neumes themselves. On the other hand at line 7. fin. we rightly have ⁻ιι⁻ (= f). Several passages, suggesting Mode IV Plagal, require b-flat. **10.** fin. Signature ÿ again looks forward to next progression. But that of 11. fin. is an ill-written πλ.δ̈ (= g). It will be seen that the medial cadences are normal, so that there is no ground for suspecting errors in the musical text. **9.** fin. N² probably read ⁑, not ⁃⁑.

No. 14. Mode IV.

Nf. 149. — From g.

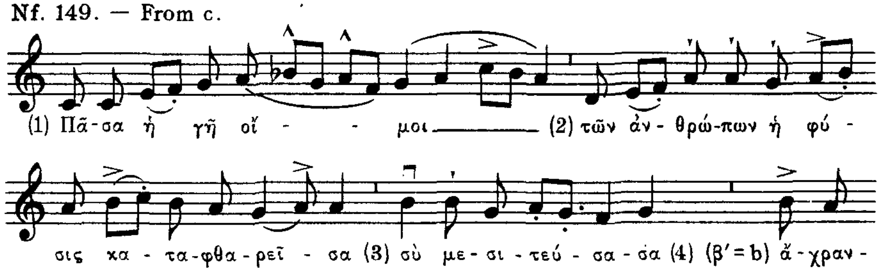




The signature at 6. fin. [symbol] (= b) is wrong; it should be [symbol] (= g). This is a frequent mistake in some MSS. **10.** fin. Signature [symbol] (= g) refers to next progression. N² has only trifling variants. **11.** cod.: τας ψυχας.

No. 15. Mode IV.

Nf. 149. — From c.





For the signature, see Hymn No. 12 of this series. **1-2.** The nominatives seem to be exclamatory. **3.** N²: The Enarxis marks beginning of versicle, also line 9. init. **6.** Read - ε - [ζω -], not ‿. This restores the very familiar formula in the next notes. **6.** fin. Signature δ (= c or g). **7-8.** b-flat is convenient in places that recall Mode IV Plagal. **9.** init. Signature (= b) is wrong, and also (= g) 10. fin. and 12. fin. The neumes are right. **13-14.** N²:

α - να - στα - σιν του Υι (cod. ‿) - ου σου (14) και Θε - ου η -.
g b g-a a a a fe d ef g f-ga g-

No. 16. Mode I. pl.

Nf. 149b. — From d.



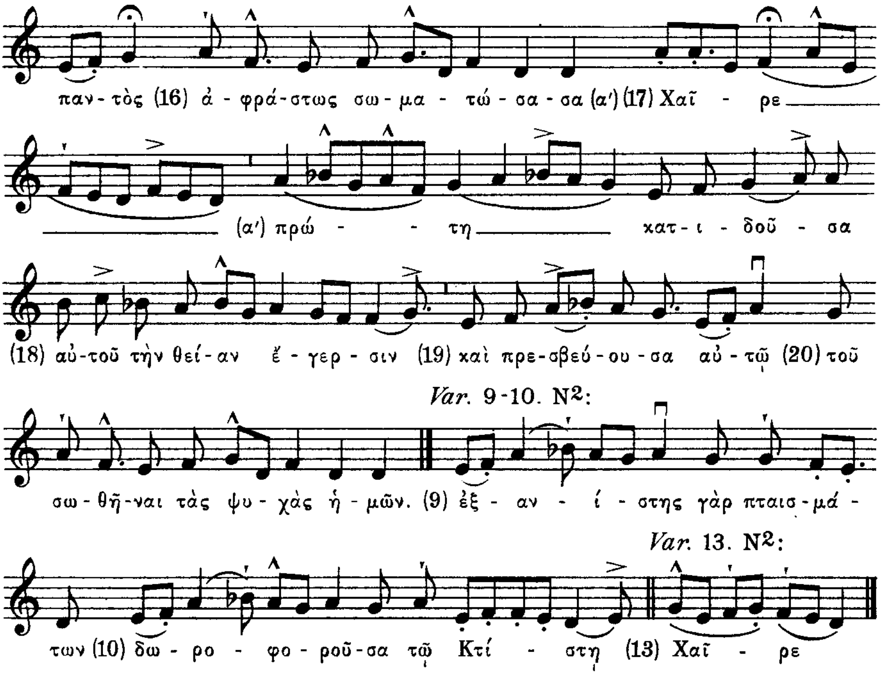


5. Read κα - , not — a common mistake. **9.** fin. Signature (= d). **12.** cod.: ορωσα; we may read ὀρῶσαν agreeing with με (l. 10). **16.** The signature (= a) suggests, that the neumes are wrong, and in fact we come out two notes too low; read πως, not . The signature recurs at 17. fin. **16-18.** We number the lines by the sense, although in the MS the dot comes, as usual, directly after the Thematismus Eso. **20.** fin. Signature (= f) looks forward. **22.** b-natural convenient as appogiatura to c′. **24.** Probable reading πα - θη (e- fg-). A few trifling variants in N² are omitted. In line 22 N² seems to start afresh from the upper Finalis.

No. 17. Mode I. pl.

Nf. 150. — From d.

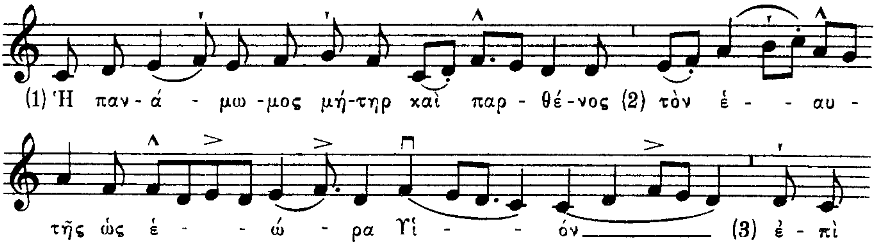




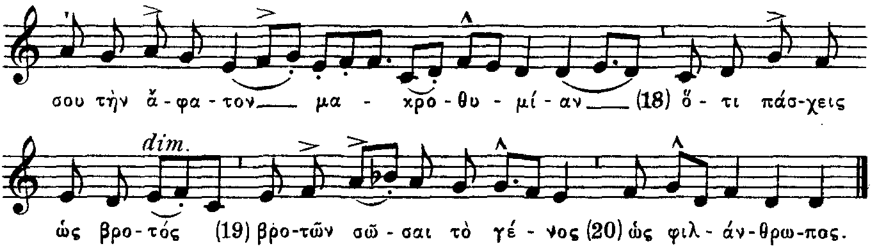
The first sentence (lines 1-6) has no verb; we might read προυθεώρησεν (l. 3), but the accent would be on the wrong syllable. Otherwise we might understand ἔφη and but lines 5-6 between inverted commas. This is weak, but not worse than the prosaïc remark in 7-8. **9.** Read εξανίστης "raisest up", not -στας. || In N, where the neumes are not very clear, read πταισ - (not ‿).

No. 18. Mode I. pl.

Nf. 150b. — From d.



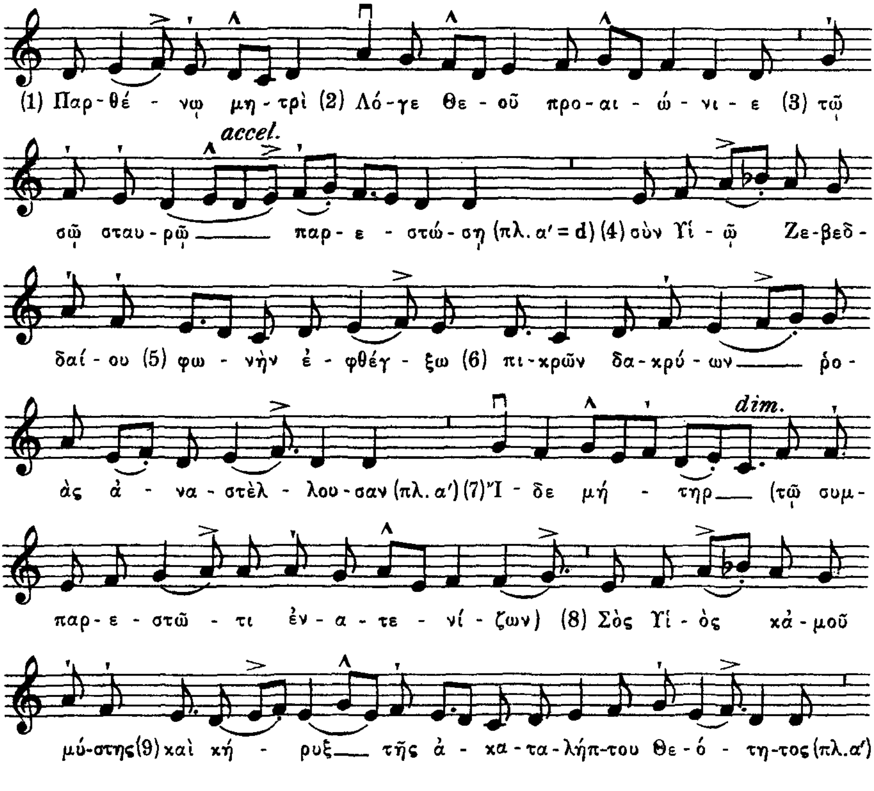

σταυ-ροῦ κρε-μά-με-νον (4) ὀ-δυ-ρο-μέ-νη ἔ-λε-γεν Οἴ-
-μοι τέκ-νον ἐ-μόν (6) Οἴ-
μοι φῶς τῶν ἐ-μῶν ὀφ-θαλ-μῶν (7) (α′=a) πῶς σὲ δῆ-μος
(8) ἄ-νο-μος τῶν Ἑ-βραί-ων (9) ξύ-λῳ
νῦν προσ-ή-λω-σε (10) τὸν ἐν ἐ-ρή-μῳ τού-τοις ἄρ-
τον ὀμ-βρή-σαν-τα (11) ὃν ὁ ἥ-λι-ος βλέ-πων (12) ὡς βρο-
τὸν πά-σχον-τα σαρ-κί (13) μὴ φέ-ρων Θε-ὸν ὑ-βρι-ζό-
με-νον (πλ. α′) κα-τα-νο-εῖν (14) τὰς ἀκ-τῖ-νας ἔ-κρυ-ψεν
(15) καὶ ἡ γῆ φό-βῳ ἐ-κυ-μαί-νε-το (16) Ἀλλ' ὦ
Υἱ-έ μου καὶ Θε-έ (17) ὑμ-νῶ
dim.



13-14. I have punctuated by the sense: "not bearing to perceive God insulted, hid his rays". This hymn is clear and regular, nearly all the cadences being in the original Mode. The few variants are unimportant.

No. 19. Mode I. pl.

Nf. 150b. — From d.





Here again N² has nothing worthy of mention. **19.** The signature at the end of the line gives g, which the following passage shows to be right. This line closely resembles line 21, thus: -νας συν-δο-
-δυ-νων ουκ

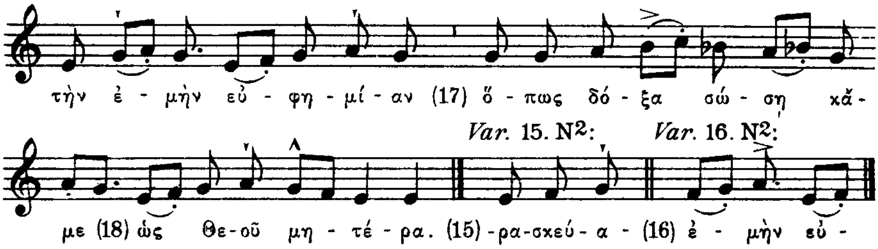
ξα - σθη - σο - μαι. We must correct l. 19, which is otherwise a note
ἀπ - ηλ - λαγ - μαι

too low: Read o (not ») δυνων. For the words, cf. No. 4, ll. 10. ff.

No. 20. Mode II. pl.

Nf 151. — From e.

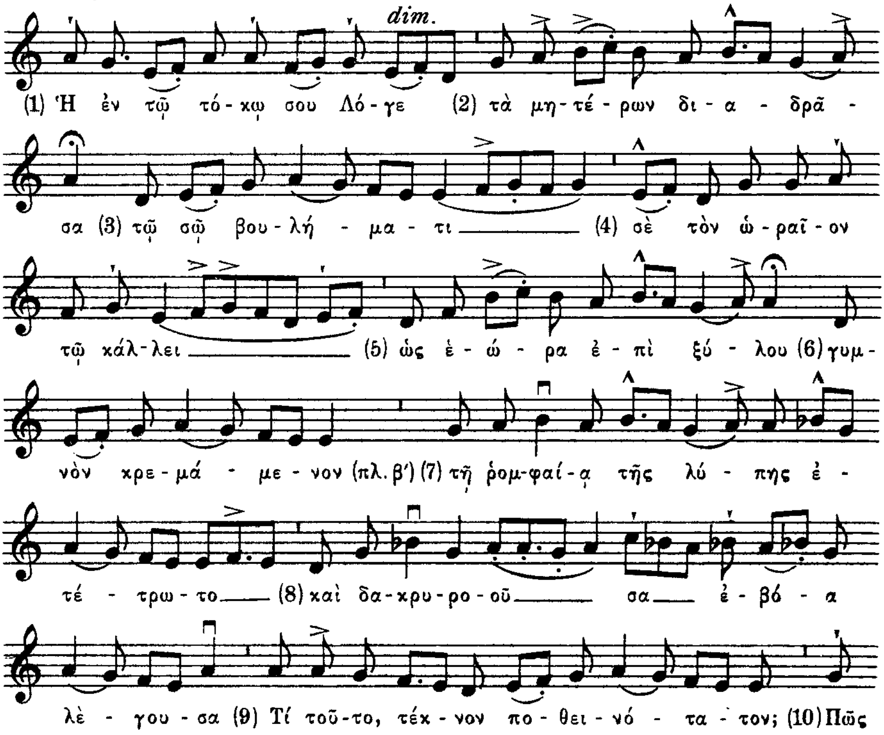




6. Beware of confusing the two hands N¹: κε - νου - σα θερ - μως; N²: κε - νου - σα θερ - μως. 6-7. The melody passes into the Authen-
a b a g· ef
tic Mode and takes b-natural. 10. fin. Signature … (= a). 13. We read b-natural because of the suggestion of Mode I. 14. cod. βοωσα correxi.

No. 21. Mode II. pl.

Nf. 151b. — From a.





Signature (e f g a-); this prepares us for passages in Mode 1, where b-natural is required. **7.** fin. N² has the Little Kylisma, which implies the phrase e-f g f d e as an optional ornament. **8.** fin. The a-signature, as above, recurs here. **9.** N²: του - το τεκ - νον (a gf ga d-). **9.** fin., **10.** fin. and **11.** fin. Signature πλ.β (= c). **13.** fin. Signature in N² δος (ef g a- b). **14.** -γον: In the phrase Seisma the Hyporrhoe loses its value. **14.** Before ἐκ signature β (= g) looks forward. **18.** ὡς Seisma, as in 14. || -σπλαγχ-: Antikenoma between two descending signs, probably a grace-note.

No. 22. Mode II. pl.

Nf. 152. — From e.

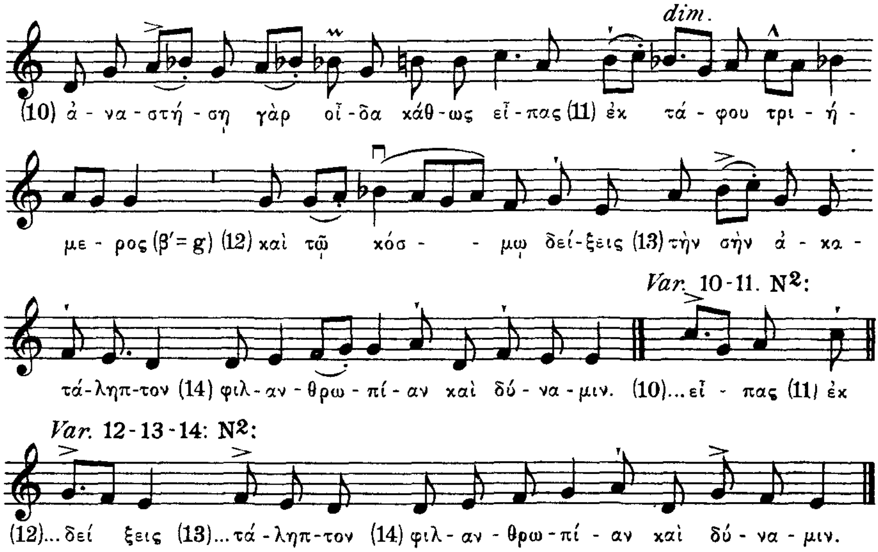


1-2. N²: -ρῷ (2) η. (f d) **2.** N²: -τω-σα-. (c′g a) **2.** fin. Signature (= g) and again at 6. fin. **5.** N²: πως υπ-. (g a gf e) **6.** N²: α-δι-κον σου βλε- (c′d′c′ b d′ c′) (falso). **8.** τοῖς: The Kratemohyporrhoon-oligon is not affected by the Apostrophus which follows. **8.** fin. Signature (ef g a-) **11.** fin. Signature (= g).

No. 23. Mode II. pl.

Nf. 152.— From f.

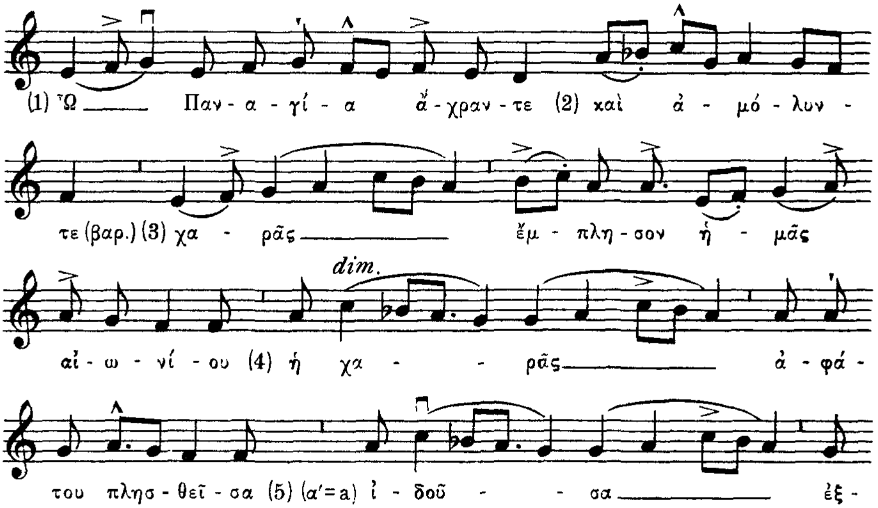




Signature (= f). **4.** init. Signature (ef g a-) and again at 6. fin. **8.** fin. Signature (g a a) in N².

No. 24. Mode III. pl. (Barys.)

Nf. 152b. — From f.

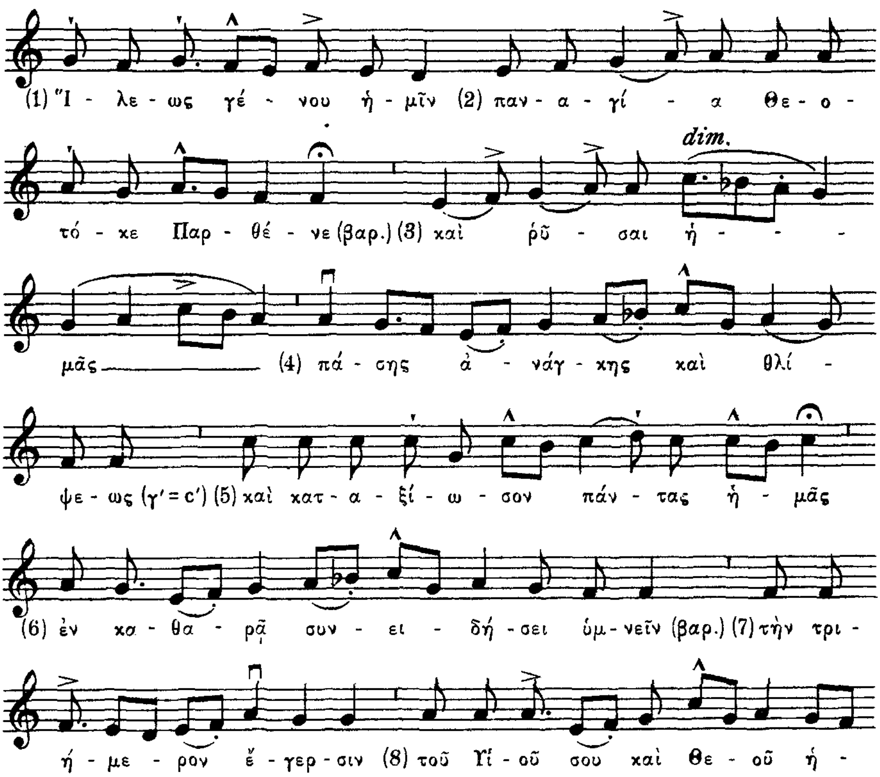




Signature in No. 24, 25 and 26 (= f-). **3-4.** Much of this passage is in Mode I and needs b-natural. **3.** fin. Signature (f- ga) looks forward. **4.** fin. Signature of Mode I also looks forward.

No. 25. Mode III. pl. (Barys.)

Nf. 152b. — From f.





Reads plainly.

No. 26. Mode III. pl. (Barys.)

Nf. 152b. — From f.



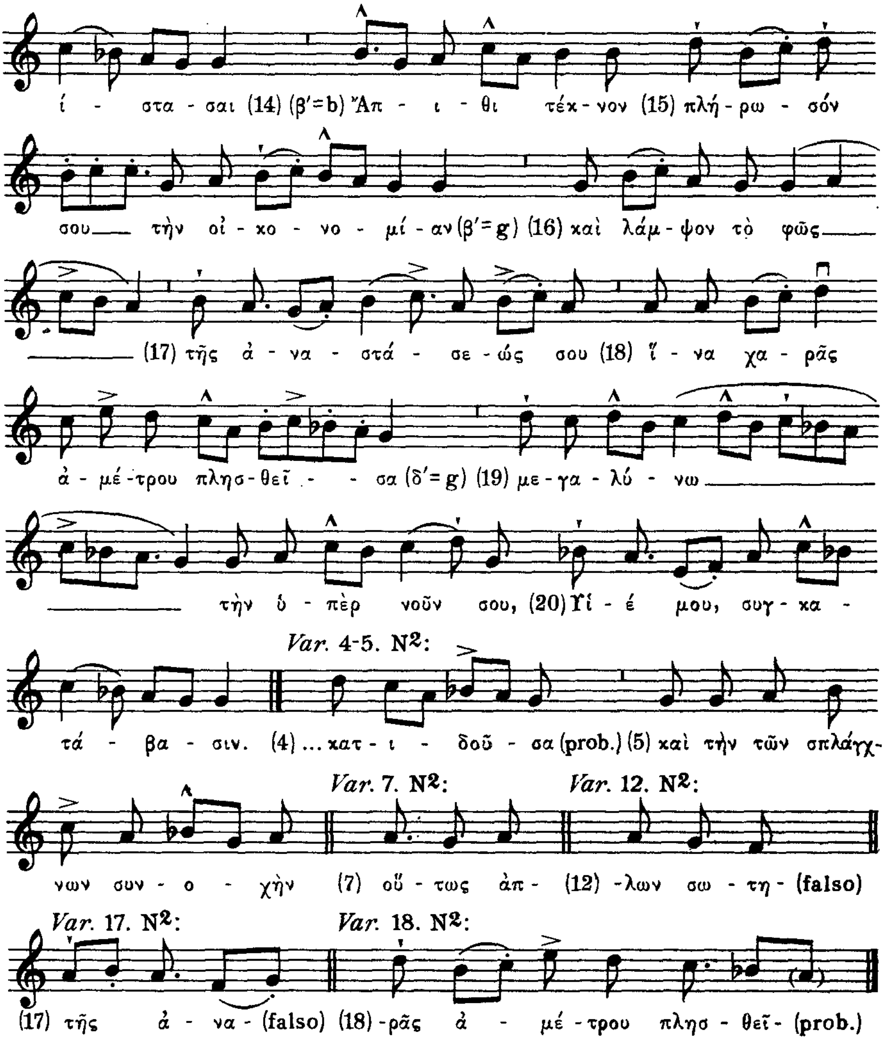


A few small variants are omitted. **2.** fin., **4.** fin., **7.** fin. and **9.** fin. signature of Barys (= f). **5.** -τον: N² has a late form of the Epegerma (a mute Subsidiary; cfr. O. Fleischer: Neumenstudien, T. 3, p. 52). **11.** fin. Signature of Mode I Plagal. **13.** ἐκ and **15.** ἵ-: These syllables are marked with the Enarxis in N²; this shows the beginning of a phrase (Handbook p. 28). The Latin version may help some chorister to sing this melodious hymn.

No. 27. Mode IV. pl.

Nf. 153. — From g.



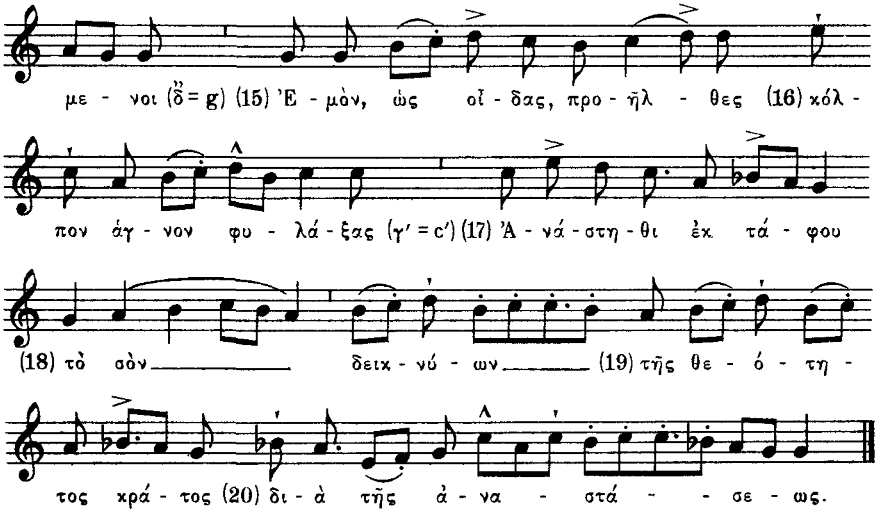


Signature [neume] (= g). **3.** Here we modulate into Mode I, and should read b-natural, in spite of the signature of I Plagal at 3. fin. **4.** -δου-: the Oligon belongs to Man. II; the chief hand has [neume] b c′ ba (staccato). **5.** -σα: N² has the same sign as in No. 25, l. 5. **7.** fin. Signature [neume] (= b). **8.** med. [neume] (= c′). **10.** fin. [neume] (= c′). **12.** fin. [neume] (= d′). **13.** fin. as at 7 fin. **15.** fin. [neume] (= g). **18.** fin. as at 12. fin A few small variants in N are omitted.

No. 28. Mode IV. pl.

Nf. 153b. — From c′.

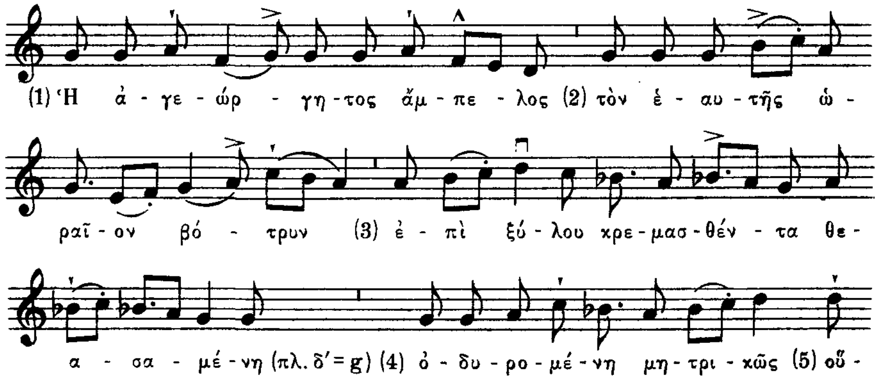




Signature . **7.** Read πορφυρίδος, not -δα (it cannot be in apposition to νεκρόν, as the scribe may have thought). **10.** τα-: The Little Kylisma (b c' b c' ab as an optional ornament) is added by Man. II. **11.** καὶ:. Oligon only, the faint dot is not intended. **12.** N² adds the Epegerma over -κρὸν as in No. 25, l. 5. || νεκρὸν is governed by σφαγισάμενοι (l. 14). **17.** fin. N² has the Little Kylisma. Other variants in N² are trifling.

No. 29. Mode IV. pl.

Nf. 153b. — From g.



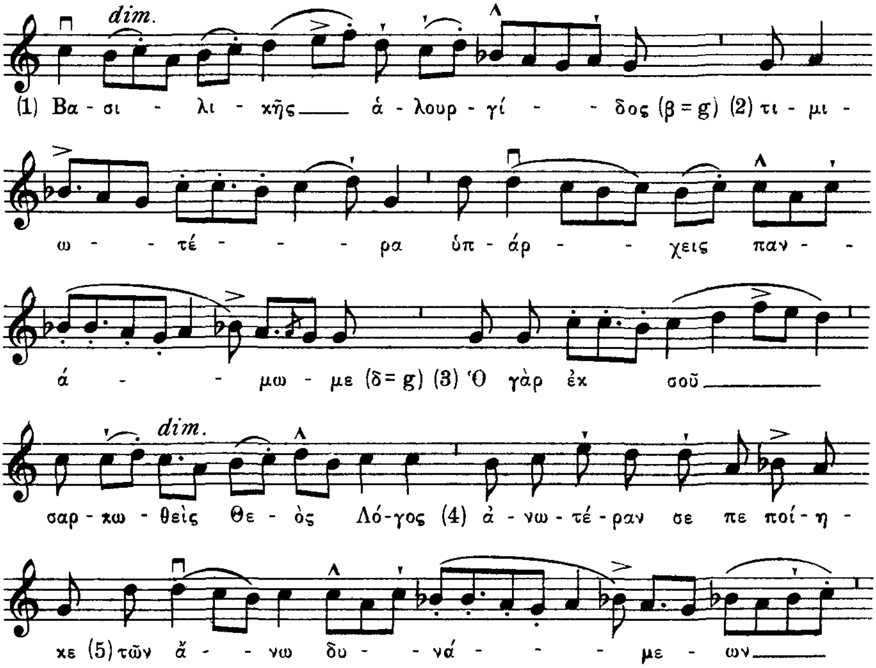

τως ἀπ - ε - φθέγ - γε - το (6) (β′ = b) Οἴ - - μοι
τέκ - νον ἐ - μόν (7) Πῶς ὄ - ψο - μαί σε (8) τὸν γλυ -
κασ - μὸν τοῦ παν - τὸς (9) ὄ - ξος πο - τι - ζό - με - νον; (10) (β′=g) Οἴ -
- - - μοι οὐ φέ - ρω ὁ - ρᾶν (πλ. α′ = a)
dim.
(11) ὄμ - μα τὸ ξή - ραι - νον ἀ - βύσ-σους (πλ. δ′= g) (12) θα - νά - -
τῳ σβεν - νύ - - - - με - νον (β̈ = g) (13) Ἀλ - λὰ δό - -
- - ξα τῇ ἀ - φά - τῳ μα - κρο -
dim.
θυ - μί - ᾳ σου (14) Υἱ - ὲ καὶ Θε - έ μου (δ′ = d′) (15) ὅ - τι
σῶ - σαι κόσ - μον θέ - - λων (16) ταῦ - τα νῦν ὑφ - - ί - -
Var. 3. N²:
Var. 5. N²:
- - στα - σαι. (3) κρε - μασ - θέν - τα θε - α - σά - (5) ἀπ - ε - φθέγ - -



5. fin. and **9.** fin. Signature ὒ⩽ (b-natural) looks forward. **14.** fin. ὂ˝ (= d') looks forward. **5.** N² corrupt; read απε ⁓ (adding an Elaphron). **16.** fin. The florid ending is probably by the same hand as N². It was a practice of some scribes to fill a vacant space in this way. There are examples in T. The proper cadence might be disregarded.

No. 30. Mode IV. pl.

Nf. 154. — From c'.





2. N² needs correction, perhaps -μι-ω- (for ⸗ only). **7.** N² perhaps: -στως (not ⸗). The florid ending of N² is like the foregoing, and also ends on a wrong note.

Having reached the end of the series, we must again remark on the accuracy of N, which, in these often long and complicated hymns, has only one or two trivial mistakes.

CONCLUSION

At the end of my work on the Octoechus, it seems fitting for a few moments to survey both what has been done until now in the study of Byzantine Music and what still remains to do.

Before the 20th century the Round or Middle Byzantine notation lay undeciphered, since the few Greek precentors who may have known the values of most of the interval-signs, never set themselves to read the hymns in mediaeval manuscripts after the establishment of the modern or Chrysanthine System in the early 19th century. The great work of Oskar Fleischer of Berlin, in his *Neumenstudien* Part III, first showed clearly how such MSS could be interpreted: and his own gloomy prophecy "*tulit alter honores*" will never be fulfilled as long as justice and intelligence last. Thibaut and Gaisser may have reached similar conclusions independently, but the main credit is Fleischer's. His immediate followers were Gastoué and Riemann. The latter unhappily took a wrong turn, propounding wild theories, which have been disproved at every point; but Gastoué, while less scientific in his methods than Fleischer, had in some ways a truer instinct for mediaeval music; and his contributions are still of value.

When the editors of the Monumenta Musicae Byzantinae began their research, there was much uncertainty about the rhythm and the Modes, of which only Mode I could be read with confidence. Now after thirty years, first of separate, but later of joint endeavour, we have reached a point where all Modes are equally clear and the rhythmical values of nearly all the signs have been fixed with almost as much certainty as is humanly possible. These conclusions rest on a mass of evidence drawn from hymns that have been deciphered and compared. The results are still largely unpublished. So far only the Proper Hymns (Stichera Idiomela) for two months, September and November, have been edited in full; but the following are ready and await issue:—the Proper Hymns for October and for Holy Week and Easter; the greater part of the Hirmologium from

the Athos MS (codex H). This vast undertaking of Prof. Wellesz and his disciples will enrich the world with some of the most ancient Byzantine melodies and will be the foundation for all future research into the oldest notation, which is contained in two Hirmologia on Mt Athos. Thus of the Sticherarium there remain nine months, all the Proper Hymns for the earlier weeks of Lent and those from Low Sunday to Pentecost. Secondly, even if the whole of the Hirmologium could be published from Cod. H., we should still need to study the Canons in several other MSS, as their musical text is far from uniform. Thirdly the Contacarium, a massive collection, set to florid melodies, of the Contacia or narrative-odes of St. Romanus and his followers, is so far untouched; and this will need many years of research among widely scattered manuscripts. Fourthly the musical settings of complete services,—Vespers, Matins, the Eucharist—are found in manuscripts of the 15th century; and they will repay a laborious study.

So much for the monuments of the Round Notation. How the Early Byzantine neumes can best be approached is a thing that experience must teach. At any rate, as the key to the Coislin System, the immediate forerunner of the Middle Byzantine, has been discovered, we may hope that the still older varieties will in time yield up their secrets. An album illustrative of all stages of the notation is an important project of the Editorial Board. Professor Höeg's work on the mediaeval theorists was far advanced in 1938 and will be awaited with impatience.

The Board invites collaborators from other lands to share in the work of decipherment and publication; and we hope that any scholar with such intentions will write to one of the editors, both in order to avoid overlapping and to gain all the impetus that our data and experience may furnish. We do not impose any arbitrary rules as a condition of our help, but will leave every capable scholar free to express his own opinions.

Finally it is my earnest prayer that those who come after us in the study of Byzantine Music may be able to work in happier and more peaceful times than these. If so, they may be able to set the crown on our own imperfect achievements. Meanwhile our research is not devoid of consolation, since it has led us, however faintly, to unite our voices with the praise of saints and choirs echoing down the ages in the service of the Prince of Peace and His holy Church.

INDEX OF FIRST LINES

Latin translations

GENERAL INDEX

MUSICAL MATTERS

Notation

Other Matters

LITERARY AND LITURGICAL MATTERS

MANUSCRIPTS

ERRATA

p. 68, *read* No. 5. Mode I pl. (*for* II pl.).
p. 84, l. 4, *read* [neume] (*for* [neume]).
p. 93, l. 1, from botten, *read* [neume] (*not* [neume]).
p. 102, No. 23, notes, *read* Lines 4—6 repeated from Hymn 22. Hymns 23 and 24 *etc.*
p. 131, notes, l. 3, *read* [neume] (*for* [neume]).
p. 150, notes, l. 1, *read* in Hy. 24 (*for* 108).
p. 150, notes, l. 2, *read* **16** (*for* **10**).
p. 187, notes, l. 3, *read* [neume] (*for* [neume]).
p. 189, notes, l. 3, *read* put (*for* but).
p. 189, notes, l. 5, *read* N^2 (*for* N).
p. 195, notes, l. 1, *read* [neume] (*for* [neume]).

UNION ACADÉMIQUE INTERNATIONALE

MONUMENTA MUSICAE BYZANTINAE

Ediderunt

CARSTEN HÖEG, H. J. W. TILLYARD,

EGON WELLESZ

Série principale. Grand in 4°.

Vol. 1. STICHERARIUM

Edd. CARSTEN HÖEG, H. J. W. TILLYARD, EGON WELLESZ

Copenhague 1935

(pp. 1-66: Préface, Introduction, Tableau Analytique, Index Sticherorum. 650 planches en phototypie: reproduction intégrale du Codex Vindobonensis Theol. Gr. 181).

Prix: br. cour. dan. 115.–

Relié demi chevreau cour. dan. 135.–

Vol. 2. HIRMOLOGIUM ATHOUM

Ed. CARSTEN HÖEG

Copenhague 1938

(pp. 1-32: Préface, Introduction, Tableau Analytique, Index Canonum. 300 planches en phototypie: reproduction intégrale du Codex Monasterii Hiberorum 470).

Prix: br. cour. dan. 280.–

Relié demi chevreau cour. dan. 300.–

Série Subsidia. Grand in 8°.

MONUMENTA MUSICAE BYZANTINAE. SUBSIDIA

Vol. 1, Fasc. 1. H. J. W. TILLYARD: HANDBOOK OF THE MIDDLE BYZANTINE MUSICAL NOTATION

Copenhague 1935

(50 pages; de nombreux exemples de musique byzantine en notation byzantine et en transcription occidentale).

Prix: br. cour. dan. 6.–

Vol. 1, Fasc. 2. CARSTEN HÖEG: LA NOTATION EKPHONÉTIQUE

Copenhague 1935

(162 pages; 2 planches en phototypie).

Prix: br. cour. dan. 12.–

Vol. 2, No. 1, American Series. EGON WELLESZ: EASTERN ELEMENTS IN WESTERN CHANT. Boston 1947.

Prix: br. cour. dan. 41.25

Vol. 3. R. PALIKAROVA VERDEIL: LA MUSIQUE BYZANTINE CHEZ LES SLAVES (en préparation).

Série Transcripta. Grand in 8⁰.

MONUMENTA MUSICAE BYZANTINAE. TRANSCRIPTA

Vol. 1. DIE HYMNEN DES STICHERARIUM FÜR SEPTEMBER, übertragen von EGON WELLESZ.
Copenhague 1936
Prix: br. cour. dan. 14.-

Vol. 2. THE HYMNS OF THE STICHERARIUM FOR NOVEMBER, transcribed by H. J. W. TILLYARD
Copenhague 1938
Prix: br. cour. dan. 16.-

Vol. 3. THE HYMNS OF THE OCTOECHUS, Part I, transcribed by H. J. W. TILLYARD
Copenhagen 1940
Prix: br. cour. dan. 16.-

Vol. 4. = No. 2. American Series. TWENTY CANONS FROM THE TRINITY HIRMOLOGIUM, transcribed by H. J. W. TILLYARD. (Sous presse).

Vol. 5. THE HYMNS OF THE OCTOECHUS, Part II transcribed by H. J. W. TILLYARD
Copenhague 1949
Prix: br. cour. dan. 18.-

MONUMENTA MUSICAE BYZANTINAE
LECTIONARIA

Ed. cur. CARSTEN HÖEG et SILVA LAKE.

Grand in 8⁰.

Vol. 1. PROPHETOLOGIUM. Ed. CARSTEN HÖEG et GÜNTHER ZUNTZ.
Fasc. I. Copenhague 1939. Prix: br. cour. dan. 14.-
Fasc. II. Copenhague 1940. Prix: br. cour. dan. 14.-
Fasc. III. (Sous presse).

Vol. 2. EVANGELIARIUM. Ed. SILVA LAKE.
Fasc. I. (En préparation).

Par souscription: 10%.

EJNAR MUNKSGAARD
Copenhague, Danemark.

FR. BAGGES KGL. HOFBOGTRYKKERI KØBENHAVN